



# IBHK

XIII. Internationales  
Bauhaus-Kolloquium

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## PROGRAMME 04

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## SYNOPSIS 08

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# YBRC

Young Bauhaus  
Research Colloquium

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## PROGRAMME 04

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## SCHEDULE

Workshop Session A	24 / 25
Workshop Session B	26 / 27
Workshop Session C	28 / 29

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## SPEAKERS

Workshop Session A	30
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## INFORMATION 79

08:00 Main Building	REGISTRATION	
09:00 – 09:30 Oberlichtsaal	<b>WELCOME</b>	<p><b>Bernd Rudolf</b> – Dean of the Faculty of Architecture and Urbanism, Bauhaus-Universität Weimar</p> <p><b>Ines Weizman</b> – Director of the Bauhaus Institute, Bauhaus-Universität Weimar</p>
09:30	Coffee Break	
10:00 – 12:30 Main Building	<b>WORKSHOP SESSION A</b>	p. 24
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Room 108	MIGRATION	
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12:30	Lunch Break	
14:00 – 18:00 Main Building	<b>WORKSHOP SESSION B</b>	p. 26
Room 002	OBJECT	
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18:00	Break	
18:30 – 20:00 Oberlichtsaal	<b>KEYNOTE</b>	<p><b>Jörg Gleiter</b> – Architecture Theory, Technische Universität Berlin / Brown University, Providence</p> <p>DUST AND DATA / ART AND TECHNOLOGY. BAUHAUS, MODERNISM AND THE INTELLECTUALIZATION OF PERCEPTION.</p>
20:00 Main Building	EXHIBITION OPENING	
	The International Bauhaus-Kolloquium in Weimar 1976 to 2016 – a Bauhaus-Reception. Prologue and History	

09:00 – 12:30  
Main Building

## WORKSHOP SESSION C

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Room 002  
Room 105  
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OBJECT  
ARCHIVE  
MIGRATION  
DATA

12:30 Lunch Break

14:00  
Oberlichtsaal

## KEYNOTE

**Nicholas de Monchaux** – College of Environmental Design / Berkeley Center for New Media, University of California, Berkeley

HARD AND SOFT: THE BAUHAUS,  
CALIFORNIA, AND THE DISPERSION  
OF DESIGN.

15:00 Coffee Break

15:30  
Oberlichtsaal

## RÉSUMÉ

With the moderators  
of all 12 workshop sessions

Moderation:  
**Jörg Gleiter &  
Nicholas de Monchaux**

17:00  
Oberlichtsaal

## CLOSING

**Gerd Zimmermann** – Former President of the Bauhaus-Universität Weimar

18:00  
Audimax

## REGISTRATION

18:30  
Audimax

## FESTIVE OPENING

**Karl Beucke** – President of the Bauhaus-Universität Weimar

**Ines Weizman** – Director of the Bauhaus Institute, Bauhaus-Universität Weimar

19:00  
Audimax

## KEYNOTE

**Alina Payne** – History of Art and Architecture, Harvard University / Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

THE UBIQUITY OF OBJECTS:  
FROM SEMPER TO THE BAUHAUS  
AND BEYOND.

20:00  
Audimax

## PRESIDENT'S RECEPTION

08:30	REGISTRATION	
09:00 – 09:30 Audimax	<b>WELCOME</b>	<b>Ines Weizman</b> – Director of the Bauhaus Institute, Bauhaus-Universität Weimar
09:30 – 13:00 Audimax	<b>PANEL OBJECT</b>	<p><b>Peter Bernhard</b> – Institute for Philosophy, Friedrich-Schiller-Universität Jena THE ‘SECOND BAUHAUS BODY’.</p> <p><b>Magdalena Droste</b> – Institute for Art History, BTU Cottbus OSKAR SCHLEMMER’S PAINTINGS AS AGENTS OF EXILE.</p> <p><b>Robin Schuldenfrei</b> – Courtauld Institute of Art, University of London RE-INSCRIBING MIES’S MATERIALITY.</p> <p><b>Monika Dommann</b> – Historisches Seminar, Universität Zürich ARCHITECTURES OF MATERIAL FLOW.</p>
13:00	Lunch Break	
14:00 – 17:30 Audimax	<b>PANEL ARCHIVE</b>	<p><b>Manuel Herz</b> – Architectural, Urban and Territorial Design, University of Basel CONSTRUCTING AN ARCHIVE OF MODERNIST ARCHITECTURE IN AFRICA.</p> <p><b>George Arbid</b> – The Arab Center for Architecture, Beirut MODERNISM IN THE ARAB WORLD: AN ARCHIVE.</p> <p><b>Marion von Osten</b> – Architectural Historian, Curator, Berlin DISPLAYING THE ABSENT.</p>
17:30	Break	
18:00 Audimax	<b>KEYNOTE</b>	<p><b>Bernard Khoury</b> – Architect, Beirut LOCAL HEROES.</p> <p><b>Bernard Khoury and Nora Akawi</b> – Columbia University, Studio-X Amman IN CONVERSATION</p>
20:00 Main Building	DINNER PERFORMANCE	<b>Cooking Sections</b> – London CLIMAVORE
20:30	OFFICIAL GREETING	<b>Minister Wolfgang Tiefensee</b> – Thuringian Ministry for Economy, Science and Digital Society



09:00 – 13:00  
Audimax

## PANEL DATA

Moderation:

**Eyal Weizman**

Centre for Research  
Architecture,  
Goldsmiths, University  
of London

Coffee Break:  
10:45 – 11:15

**Anselm Wagner** – Institute of Architectural  
Theory, Art History & Cultural Studies, TU Graz  
POETICS OF DUST.

**Georg Vrachliotis** – Karlsruhe Institute  
of Technology

FRITZ HALLER: ARCHITECTURE, DATA &  
TECHNOLOGICAL TURMOIL.  
A HISTORY FULL OF CONTROVERSY.

**Nabil Ahmed** – CASS, London

EVIDENCING ECOCIDE: TOWARDS AN ECO-  
LOGICAL JUSTICE IN THE PACIFIC RING.

**Benno Stein** – Computer Science and Media,  
Bauhaus-Universität Weimar

INFORMATION RETRIEVAL AND DATA  
MINING FOR AUTHORSHIP ANALYSIS.

**Susan Schuppli** – Centre for Research Archi-  
tecture, Goldsmiths, University of London  
TRACE EVIDENCE.

13:00

Lunch Break

14:00 – 17:30  
Audimax

## PANEL MIGRATION

Moderation:

**Bernhard Siegert**

IKKM, Bauhaus  
Universität Weimar

Coffee Break:  
15:30 – 16:00

**Lorenzo Pezzani** – Centre for Research Archi-  
tecture, Goldsmiths, University of London  
LIQUID TRACES. CONTESTING  
THE DEADLY ARCHITECTURE OF THE  
EU BORDER REGIME.

**Orit Halpern** – Concordia University, Montreal  
THE 'SMART' MANDATE: INFRASTRUC-  
TURE, RESPONSIVE ENVIRONMENTS,  
AND 'RESILIENT HOPE'.

**Lawrence Abu Hamdan** – Artist, Beirut  
SOUND REMAINS: THE ACOUSTIC  
ARCHEOLOGY OF BLACK SITES.

17:30

Break

18:00  
Audimax

## RÉSUMÉ

**Ines Weizman** – Director of the Bauhaus  
Institute, Bauhaus-Universität Weimar

19:00  
Audimax

## KEYNOTE

Moderation:

**Ines Weizman**

Director of the Bauhaus  
Institute, Bauhaus-  
Universität Weimar

**Tom McCarthy** – Author, London

**Eyal Weizman** – Centre for Research Archi-  
tecture, Goldsmiths, University of London  
IN CONVERSATION

# XIII. INTERNATIONALES BAUHAUS-KOLLOQUIUM 2016

Bauhaus-Universität Weimar  
26. – 29. October 2016

In 2016 the XIII. International Bauhaus-Kolloquium at the Bauhaus-Universität Weimar is titled “Dust and Data”. It will reflect both on the almost hundred year old history of the Bauhaus at its original sites Weimar, Dessau and Berlin, but also on the history of its international reception and migration. Because the unique history of the conference has made it a historiographical laboratory of sorts, a barometer of shifting political landscapes, the 2016 iteration, 40 years after the original event, will celebrate this legacy by examining both architectural history and historical methods in order to address contemporary political transformations. It is in this way that the XIII. International Bauhaus-Kolloquium, together with the Young Bauhaus Research Colloquium that invited internationally for contributions through a Call for Paper, intends to set the scene for the centenary of the Bauhaus in 2019. Internationally renowned architects, artists, historians, theoreticians, media theorists and researchers will present new projects and methods of their praxis in the thematic sections OBJECT, ARCHIVE, MIGRATION and DATA.

## DUST AND DATA

Contemporary cultural theory has recently begun problematizing the very tools of history and thus our ability to comprehend and present the meanings of events unfolding around us. So-called object-oriented ontologies aimed to reframe the question of the object, and thus its place in history and in contemporary events. Possessing their own agency, their materiality considered animated and vibrant, objects started claiming their place alongside subjects and textual production in the making of historical relations. What bearing does this have upon architecture? While on the one hand objects – and thus also buildings – seem to ooze with agentic power and vibrant materiality, on the other hand they are undone and dematerialized into codes and algorithms, invisible infrastructures, networks and databases. The contemporary challenge of historical research is simultaneously concerned with addressing the materiality of the object and with establishing networks of relations, connections and patterns between them.



This latter development might be able to help plot a complex circuit of circulations, migrations and forms of connections otherwise invisible to architectural history. Furthermore, the history of the Bauhaus is indeed a history of migration: its architects, artists, documents, objects, and of course its ideas, have splintered across a fragmented world, leading to disputes and sometimes to legal challenges concerning authenticity, physical and intellectual ownership, and copyright. Some of the protagonists of the Bauhaus-founded schools, in both the East and the West, that were dissident either politically or to professional orthodoxies – from the Chicago Bauhaus and Black Mountain College to the continuations of the school in the Ural, Africa, Latin America or in Ulm – provided spaces of free thinking and imagination.

Just as in the Bauhaus and post-Bauhaus years, architecture is again entangled in geo-political transformations on a global stage. Refugees are arriving in Europe in numbers not seen since the end of WWII, demanding that we rethink identity, the city and housing. From a different perspective, the entangled crisis of conflict and climate change means that traditional modes of inhabitation need to be rethought and questions of preservation take on more than just historical meaning.

Under the theme **OBJECT** we will explore the recent challenges of architectural research to approach and capture the objects of its history through practices of critical material analysis employed in restoration and conservation. How have new surveying and reproduction techniques challenged traditional processes of reproduction? What questions do they raise in relation to authenticity, fakeness, authorship, copyright and copy-left?

The thematic section **ARCHIVE** will be assembled to discuss both old and new critical archival practices in architectural history. Topics such as physical and digital storage, classification and collection will be examined as ways to rewrite and reconsider historical narratives and the spaces that bring them into being. We will ask how changes in the documents that compose architecture – from physical photographs, documents, drawings, models and letters to digital production – challenge classification, collections and curatorial practices.

The section entitled **MIGRATION** will debate new historiographical approaches towards narrating the histories of modernism and their various afterlives. While we will discuss the story of the

Bauhaus and its historiographies, we will also look at the migration of international modernism and in particular its entanglement with colonial history. How can we capture colonial modernism's own complex and circuitous paths? The question might be most urgent in the Middle East – where a legacy of modernism has only just begun to be explored, but has become vulnerable to decay, neglect and most dramatically to destruction through war and wilful demolitions.

Within the section entitled **DATA** we will assemble papers that open architecture, urbanism and infrastructure onto the challenges of data; that is, the dematerialization of the architectural object into networks and larger environments. The section will encapsulate topics such as migration (of people) and circulation (of objects) in space, as well as the calculation and prediction of change across larger environments. Could tools of data analysis and even big-data, born in the research and development labs of western militaries and financial institutions, be subverted to be critically employed to help provide the historian with tools to comprehend, compose and recompose the relation between architecture and history? What Faustian pacts, dangers and complicities are involved in adopting such methods? And how can we assess the potential entanglements of humans, digital databases and machines?

This conference aims to place Bauhaus culture within a contemporary global discussion on the most urgent questions of architecture and other disciplines. Following the interdisciplinary tradition of the Bauhaus – which fostered extreme juxtapositions of material production, design and avant-garde performances – the conference will juxtapose presentations by international scholars, architects and artists with performance lecturers and novelists. The conference is thus intended to simultaneously become the site of scholarly production, artistic experimentation and the exposition of architectural innovation. It aims to address the most current and burning issues facing the world today and the responsibility of the architect and the designer in the face of global politics, a position held by the Bauhaus in the turbulent years of the Weimar Republic.

# XIII. INTERNATIONALES BAUHAUS-KOLLOQUIUM 2016

Bauhaus-Universität Weimar  
26. – 29. Oktober 2016

Im Jahr 2016 wird das XIII. Internationale Bauhaus-Kolloquium der Bauhaus-Universität Weimar unter dem Titel „Dust and Data“ sowohl die bald einhundertjährige Geschichte des Bauhauses an den ursprünglichen Wirkungsstätten Weimar, Dessau und Berlin, als auch die Geschichte seiner internationalen Rezeption und Migration reflektieren. Es wird aber auch das vierzigjährige Jubiläum des Bauhaus-Kolloquiums, das durch seine Geschichte inzwischen selbst zu einer historiographischen Institution, einem Barometer in einer sich verändernden politischen und kulturellen Landschaft geworden ist, zum Anlass nehmen, um über neue Methoden der Geschichtsschreibung und der Produktion und Analyse von Architektur nachzudenken.

Auf dem XIII. Internationalen Bauhaus-Kolloquium werden gemeinsam mit dem *Young Bauhaus Research Colloquium*, das durch einen Call for Paper international zu Vortragsbeiträgen aufgerufen hat, namhafte Architekt\*innen, Künstler\*innen, Historiker\*innen, Theoretiker\*innen, Medienwissenschaftler\*innen und Forscher\*innen zu den vier Themenkomplexen OBJECT, ARCHIVE, MIGRATION und DATA neue Projekte und Methoden ihrer Praxis vorstellen.

## DUST AND DATA

Die Architektur- und Kulturtheorie beschäftigt sich derzeit verstärkt mit den Medien und Werkzeugen der Geschichtswissenschaften und damit verbunden auch mit unserer Fähigkeit, die uns umgebenden und übermittelten Geschehnisse in ihrer Bedeutung zu erfassen und zu verstehen. Die objektorientierte Philosophie versucht, Objekte nicht nur ontologisch zu analysieren, sondern sie auch auf ihre Rolle als Agenten der Geschichte und in gegenwärtigen Ereignissen zu untersuchen. Den Objekten oder auch Dingen wird in diesen Betrachtungen eine Handlungsfähigkeit, sogar ein Geltungsanspruch neben Subjekten und Textüberlieferungen zur Analyse der Geschichte zugesprochen. Wenn sich Dinge jedoch in ihrer spezifischen Ereignishaftigkeit, Materialität und Performativität in neuen Bedeutungszusammenhängen lesen lassen, fordern sie eine historiographische Neuordnung, die sich wiederum auf Gebrauchs- und

Sammlungspraktiken sowie Kriterien der Erhaltung und Analyse von materiellen Dingen, wie Bauwerke, Artefakte oder Dokumente, auswirken. Hier sind die Erfahrungen der Disziplinen gefragt, die sich traditionellerweise mit dem Erhalt von Dingen beschäftigen. Doch welche Auswirkungen haben diese neuen Lesarten auf die zeitgenössische Praxis der Architektur? Während die Materialität der Dinge selbst einen neuen Inhaltsgehalt verspricht und die Dinge als mitteilend, agierend und sogar sprechend verstanden werden können, werden sie auf der anderen Seite durch Codes, Algorithmen, Netzwerke und Datenbanken ersetzt, das heißt abstrahiert und entmaterialisiert. Die Herausforderung historischer Forschungen ist es somit, Objekte zugleich auf ihre Materialität und Fähigkeit des Handelns, als auch auf ihre Muster und Funktionsweisen in Netzwerken und digitalen Datenverbindungen hin zu untersuchen. Letzteres erlaubt uns, komplexe Handlungsabläufe, Migrationsbewegungen und historische Verbindungen nachzuvollziehen, die in der Architekturgeschichte unsichtbar und unbekannt geblieben wären.

Das XIII. Internationale Bauhaus-Kolloquium wird die Herausforderung an die heutigen Geschichtswissenschaften reflektieren, sich zum einen auf die Materialität der Dinge und die Deutung der in sie eingeschriebenen Informationen einzulassen und zum anderen sie zu entmaterialisieren und in komplexe Datenbanken zu übersetzen. Architekt\*innen, Gestalter\*innen, Historiker\*innen, Theoretiker\*innen, Medienwissenschaftler\*innen, Künstler\*innen und Kurator\*innen werden sich über die veränderten Wahrnehmungen des Objektes und historiographische Probleme auf dem Gebiet der Architektur, Kunst und Kultur austauschen. Es soll diskutiert werden, inwiefern Orte des Sammelns, Speicherns und Archivierens kontinuierlich ihre historischen Ordnungssysteme in Frage stellen und inwiefern die neuen Möglichkeiten von Big Data, komplexe Ereignisse bis hin zu Migrationsprozessen zu verarbeiten und zu steuern, eine kritische Verschränkung von Mensch und Maschine erzeugen.

Ausgangspunkt und zentrale Fallstudie dieses Kolloquiums ist die Geschichtsschreibung des Bauhauses und die Geschichte des Bauhaus-Kolloquiums selbst. Die Geschichte des Bauhauses ist eine Geschichte der Migration: seiner Architekt\*innen, Künstler\*innen, seiner Dokumente, Objekte und selbstverständlich auch seiner Ideen, die sich nach 1933 in alle Welt verstreuten. Einige Protagonist\*innen des Bauhauses gründeten Schulen in Ost und West, wie das Chicagoer New Bauhaus, das Black Mountain College, die Hochschule für Gestaltung in Ulm, Schulen im Ural, Afrika oder Lateinamerika, die sich den politischen und fachlichen Orthodoxien ihrer Zeit entgegenstellten und Raum für freies Denken und Imagination boten.

So wie das Bauhaus und seine Rezeptionsgeschichte, ist auch die Architektur ein Medium, das komplexe geopolitische Transformationen im globalen Maßstab lesbar macht. Diese Befragung der Architektur ist umso wichtiger in einer Zeit, in der Flüchtlinge und Migrant\*innen Europa in Zahlen erreichen, wie sie seit dem Ende des Zweiten Weltkrieges nicht mehr verzeichnet wurden. Architekt\*innen und Theoretiker\*innen sind somit dazu aufgefordert, Konzepte wie Identität, Stadt und Wohnen sowie den Erhalt von Gebäuden und Denkmälern zu erweitern und zu hinterfragen.

Unter dem Begriff **OBJECT** wird sich das Kolloquium mit aktuellen Herausforderungen architektonischer Forschung beschäftigen, Zeugnisse ihrer Geschichte mit kritischen Analysemethoden der Restaurierung und Denkmalpflege zu erfassen. Wie beeinflussen neue Aufnahme- und Reproduktionstechniken die traditionellen Methoden der Reproduktion? Welche Fragen entstehen in Bezug auf Authentizität, Autorschaft, Copyright und Copyleft?

Der thematische Abschnitt **ARCHIVE** wird sowohl alte als auch neuartige Praktiken der Archivierung und des Sammelns in Bezug auf Architektur und Architekturgeschichte beleuchten. Physische und digitale Lagerung, Sammlung und Ordnung sollen auf ihre Potenziale hin untersucht werden, Architektur und Architekturgeschichte in neuen Zusammenhängen zu deuten und historische Narrative neu zu schreiben. Wie sind Dokumente der Architektur von Fotos, Zeichnungen, Modellen, Schriftstücken hin zu digitaler Produktion eine Herausforderung für Ordnungssysteme, Sammlungen und Kuration?

Die Beiträge zu dem Begriff der **MIGRATION** werden neue historiografische Versuche, die Geschichte der Moderne und ihrer zahlreichen Nachleben zu erfassen, diskutieren. Hier wird es sowohl um die Geschichte des Bauhauses nach 1933, als auch allgemeiner um die Verflechtung der Internationalen Moderne mit der Geschichte der Kolonialisierung gehen. Wie können diese Beziehungsgeflechte und Zusammenhänge erfasst und festgehalten werden? Diese Frage stellt sich derzeit insbesondere im Nahen Osten, wo das Bewusstsein für das baukulturelle Erbe der Moderne noch jung ist und die Architektur nicht nur durch Vernachlässigung bedroht ist, zu zerfallen, sondern auch durch Krieg und mutwillige Zerstörung.

Ein weiterer Teil des Kolloquiums wird unter dem Begriff **DATA** Architektur, Urbanismus und Infrastrukturen mit den Herausforderungen der Entmaterialisierung des (architektonischen) Objekts in digitalen Netzwerken und Datenbanken konfrontieren. Themen wie Migration (von Menschen) und Zirkulation (von Objekten) im Raum werden durch die Analyse großer Datensätze vorhersehbar und berechenbar. Können diese Werkzeuge der Analyse, die bislang durch das Militär und Finanzinstitute eingesetzt wurden, auch einem neuen Verständnis von Zusammenhängen in der Architekturgeschichte dienen? Welcher Teufelspakt, welche Komplizenschaft, welche Gefahren verbergen sich hinter der Adaption dieser für die Architekturgeschichte atypischen Methoden? Wie können wir den Einfluss potenzieller Verbindungen von Menschen, digitalen Datenbanken und Maschinen einschätzen und beurteilen?

# SPEAKERS

## Alina Payne

Alexander P. Misheff Professor of History of Art and Architecture, Harvard University / Paul E. Geier Director of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

### THE UBIQUITY OF OBJECTS: FROM SEMPER TO THE BAUHAUS AND BEYOND.

Materiality/immateriality, agency, the archive, big data and migration may seem like today's issues, yet, like the Bauhaus, they too have a genealogy. And how each generation discovers its issues is never entirely removed from a past with which it has a palimpsest relationship. In this sense Gottfried Semper activated many paths that artists and architects later travelled. The excess of objects at the great exhibitions he witnessed invited thinking about and organizing big data; the circulation of objects dramatically first felt there raised the issue of traces of their passage; materiality emerged as a nerve-ending of art-making just as materials entered the threatening if expansive world of industrialization; and framing objects (be it in museum vitrines or photographic atlases) became an urgent cultural and political act. In all these areas Semper offered commentary, departure points and insight that marked decisively the thinking about architecture for the next generations, from the immediate responses in reconceiving the relationship between architecture and objects (as its indexing agents) in the 19<sup>th</sup> century *Gewerbeschule* to the Bauhaus and beyond. If the best art theory comes from history (Schlegel, 1812), what might a look at Semper from the perspective of the Bauhaus teach us about problems that lie latent in our current architecture culture?

Alina Payne is Alexander P. Misheff Professor of History of Art and Architecture at Harvard University and Paul E. Geier Director of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies. She was trained as an architect (BArch, McGill University) and received MA and PhD degrees in art/architecture history (University of Toronto). She is the author of *The Architectural Treatise in the Italian Renaissance* (Cambridge University Press, 1999; Hitchcock Prize, 2000), *Rudolf Wittkower* (Bollati Boringhieri editore, 2011), *From Ornament to Object. Genealogies of Architectural Modernism* (Yale University Press, 2012), *The Telescope and the Compass. Teofilo Gallaccini and the Dialogue between Architecture and Science in the Age of Galileo* (Leo Olschki, 2012); editor of *Displacements. Architecture and the Other Side of the Known* (AI, 2000), *Teofilo Gallaccini. Writings and Library* (Olschki, 2012) and *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence* (Brill, 2014) and co-editor of *Antiquity and Its Interpreters* (CUP, 2000). She is currently researching her next book on Renaissance architecture and the intersection between the arts on the terrain of materiality which will be the subject of her lectures as *Chaire du Louvre* in Paris (fall 2016). Most recent edited volumes are *Vision and Its Instruments* (Penn State Press, winter 2014/2015), *The Renaissance in the 19<sup>th</sup> century* (forthcoming; with L. Bolzoni; I Tatti and Harvard University Press) and *Ornament. Between Local and Global* (forthcoming; with G. Necipoglu, Princeton University Press). She has published numerous articles on Renaissance and modern architecture, on historiography and artistic theory. She was awarded the Max Planck and Alexander von Humboldt Prize in the Humanities (2006).



## Ralph Stern

Dean of the  
University of Manitoba

Ralph Stern received his professional and academic education in the United States and Germany. He has held professional licensure in Germany (Berlin) and maintains professional licensure in the United States (New York), where he is a member of the American Institute of Architects (AIA) and in Canada (Manitoba), where he is a member of the Royal Architectural Institute of Canada (RAIC).

### MODERATION

He has extensive international teaching experience. Prior to joining the University of Manitoba as Dean of the Faculty of Architecture, Professor Stern taught in the United States and Europe, including at the Technical University Berlin and the University of the Arts Berlin, where he was co-director of the Program for Urban Processes. He served as Visiting Faculty for the Cities Programme at the London School of Economics; the Graduate School of Architecture, Planning, and Preservation at Columbia University; and the History, Theory and Criticism of Architecture and Art Program at MIT. He has also been a Research Associate in the Faculty of Architecture at the University of Cambridge and is currently a Visiting Fellow at the Bauhaus-Universität Weimar.

He lectures extensively, presenting research in the United States at Harvard, Yale, Columbia, MIT, University of Chicago, School of the Art Institute of Chicago and the Dallas Architecture Forum. In Europe he has lectured at the Architectural Association London, University of Edinburgh, Cambridge University, American Academy in Rome / Bibliotheca Hertziana, Werner Oechslin Foundation, Art Historical Institute of Heidelberg University, Berlin Academy of the Arts and the Bauhaus-Universität Weimar among many other venues.

## Peter Bernhard

Institute for Philosophy,  
Friedrich-Schiller-Universität Jena /  
Institute for Philosophy,  
Universität Erlangen-Nürnberg

Peter Bernhard (PhD) is a professor of philosophy at Friedrich-Schiller-Universität Jena and the Universität Erlangen-Nürnberg. He earned his master's degree in Frankfurt am Main and completed his PhD and postdoctoral work at the University of Erlangen-Nürnberg. His primary fields of research include the history of avant-garde artistic ideas, logic, and the history and philosophy of science. He has published extensively within these fields. Bernhard led a DFG project dealing with the guest lectures at the Bauhaus Weimar – a related publication titled *Bauhausvorträge: Gastredner am Weimarer Bauhaus 1919–1925* will be released in 2016 as fourth volume of the *Neue Bauhausbücher*, published by the Bauhaus-Archiv Berlin.

### THE "ADDITIONAL TEACHING STAFF" OF THE BAUHAUS.

At the Bauhaus, over the entire time of its existence, more than one hundred guest lectures on all fields of scientific, social and cultural life were given. This was supposed to inform both the public and the students about the variety of relations between this avant-garde school and the relevant developments of its time, while at the same time compensating for deficits of the curriculum. The invited lecturers may thus be considered an "additional teaching staff" of the Bauhaus. Among them there counted the authors Theodor Däubler and Else-Lasker-Schüler, the psychologist Hans Prinzhorn, the philosopher Hermann Count Keyserling, the dance educationalist Hedwig von Rhoden, the Sufi Inayat Khan, the progressive educationalist Gustav Wyneken, the archaeologist

Hermann Ranke as well as the art historian Wilhelm Worringer. Despite the important role this ambitious programme of lecturers played for the Bauhaus, previously there has been only little knowledge about it, there was not even a reliable register of the events or a collection of the lectures. Here now such a register of events at the Bauhaus in Weimar shall be presented, thus making obvious some previously hardly noticed connections between the Bauhaus project and certain intellectual movements.

## Magdalena Droste

Institute for Art History,  
BTU Cottbus

### OSKAR SCHLEMMER'S PAINTINGS AS AGENTS OF EXILE.

By 1933, the painter Oskar Schlemmer had failed in his idealistic ambition to be accepted as a modern German artist, though without politicising himself in terms of the NS ideology. The presentation will demonstrate how, from 1933 onwards, Schlemmer made strategic use of his paintings to bring about a possible exile to the U.S. – a plan that was abandoned by 1938 / 39. The presentation also discusses early contracts and sales for commissions with Philip Johnson in the U.S., the 1937 exhibition of 50 oil paintings in the London Gallery, the 1938 London exhibition “20<sup>th</sup> Century German Art”, and finally, Schlemmer’s participation in the Bauhaus exhibition in the Museum of Modern Art in New York in 1938. The presentation also outlines the role and importance of certain individuals in and around Walter Gropius’ personal network.

Magdalena Droste (PhD) has been Professor and holder of the Chair for Art History at Brandenburg University of Technology Cottbus Senftenberg since 1997. She studied Art History and German Studies at the Rheinisch-Westfälische Technische Hochschule Aachen (RWTH Aachen) and the Philipps University of Marburg, completing her PhD there in 1977. From 1980 to 1997, she was curator at the Bauhaus Archive in Berlin. Droste has authored and edited numerous publications on the subject of Bauhaus and the history of nineteenth and twentieth-century design.

# Robin Schuldenfrei

Courtauld Institute of Art,  
University of London

## RE-INSCRIBING MIES'S MATERIALITY.

Architecture's materials have always been an essential component of understanding every other constituent element – what a building wants to convey or elects not to convey about its structure and cladding, its context in time and locality, its aspirations and its realities. As substance and as surface, materials were doubly tasked: with demonstrating the modern movement's ideas via physical, built manifestations as well as representing the movement's conceptions of a new, modern world. Within that paradigm, the materiality of Ludwig Mies van der Rohe's buildings and interiors stand apart. The materials of his modern architecture are striking, whether in their stark, unadorned plainness, their technical virtuoso, or in the visual allure of chromium plating, travertine, marble and onyx. Looking specifically at Mies's domestic projects and the exhibition works he designed in collaboration with Lilly Reich in the 1920s and 30s, this paper will problematize for architecture modernism's rich materiality.

Key here will be an examination of the nature of modernism's materials, and the ways in which Mies's materiality served as smooth points of connectivity between modern architecture's objects and its dwelling subjects. This examination of Mies's architecture will engage his materiality as it relates to substance and ephemerality, to frames and voids, to the refinement of man-made materials and the mastery of natural ones. It will argue that Mies used the properties of his materials not to shore up modern architecture's common goals, but as representative substances and surfaces that might serve to constitute his subjects and their internal and external relationships with each other, and with their surroundings. By dematerializing certain components of architecture while simultaneously deploying materiality, Mies was able to heighten subjective experience in modernism, re-inscribing meaning therein.

Robin Schuldenfrei (PhD) is a tenured Lecturer in Twentieth-Century Modernism at The Courtauld Institute of Art, University of London. Her research focuses on the subjectivity, materiality, political agency and social impact of architecture and its objects. She received her PhD from Harvard University's Graduate School of Design and previously held tenure-track positions at the Humboldt-Universität zu Berlin and the University of Illinois at Chicago. She has written widely on modernism as it intersects with theories of the object, architecture and interiors. Her publications include numerous articles and essays and two edited volumes: *Atomic Dwelling: Anxiety, Domesticity, and Postwar Architecture* (2012) and the co-edited volume *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism* (2009). Her book, *Luxury and Modern Architecture in Germany, 1900 – 1933*, is forthcoming from Princeton University Press. She is concurrently writing a book on objects in exile and the displacement of design.

# Monika Dommann

Historisches Seminar,  
Universität Zürich

## ARCHITECTURES OF MATERIAL FLOW.

Following on the development and construction of transport systems since the 19<sup>th</sup> century, engineers and designers developed loading platforms and warehouses, as well as new mobile artifacts (e.g. containers and pallets) and signage systems for mobile goods containers (e.g. pictograms, packaging symbols). This architecture, which exists at the intersections of transportation networks and is bound to motion, and a material culture that is itself highly mobile, require new critical and scientific approaches. The presentation will discuss theoretical and methodological approaches with which these anonymous architectures and artifacts – from which veritable logistics landscapes have arisen – might be analyzed and criticized.

Monika Dommann (PhD) holds a Chair for Modern History at the University of Zurich. Previously she has taught at the University of Basel and has held research positions at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) in Weimar, the German Historical Institute (GHI) in Washington DC, the Max Planck Institute for the History of Science in Berlin, the McGill University in Montreal and the Internationales Forschungszentrum Kulturwissenschaften (IFK) in Vienna. Her main areas of research include the relations between the old and the new world, the history of material cultures, the history of intellectual properties, the history of logistics, the history of the market and its margins, the history of images and sound as well as methodology and theory of history. Her recent publications include *Autoren und Apparate. Die Geschichte des Copyrights im Medienwandel* (Frankfurt, a. M.: S. Fischer Wissenschaft, 2014), "Die Klimakiste. X – Y", in Franziska Koch, Daniel Kurjaković and Lea Pfäffli, ed., *The Air Will Not Deny You* (Zürich im Zeichen einer anderen Globalität, Zürich: Diaphanes, 2016), "Systeme aus dem Mittel-land" in Laurent Stalder and Georg Vrachliotis, ed., Fritz Haller. *Architekt und Forscher* (Zürich: gta, 2015), "Zwischen Eisenbahn und Lager. Eine Archäologie der Rampe" in Kijan Espahangizi and Barbara Orland, ed., *Stoffe in Bewegung. Beiträge zu einer Wissensgeschichte*

## Jörg Paulus

Chair of Archivology,  
Bauhaus-Universität Weimar

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### MODERATION

Jörg Paulus (PhD) is holder of the Chair in Archival Theory and Literary Research at Bauhaus-Universität Weimar. He studied German Literature and Philosophy at Heidelberg University and FU Berlin and received his PhD from TU Berlin, and his Habilitation at TU Braunschweig in 2011. He held visiting professorships at Meiji University Tokyo and Uniwersytet Wrocławski (Wrocław University). Jörg Paulus is the author of *Philologie der Intimität. Liebeskorrespondenz im Jean-Paul-Kreis* (Berlin, 2013) and is co-editing the letters of Jean Paul. Other topics on which he has published books and articles include Anthropology and Literature in the eighteenth century, Rainer Maria Rilke, and the Autobahn as a literary topic.

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## Manuel Herz

Professor of Architectural, Urban  
and Territorial Design, University of Basel

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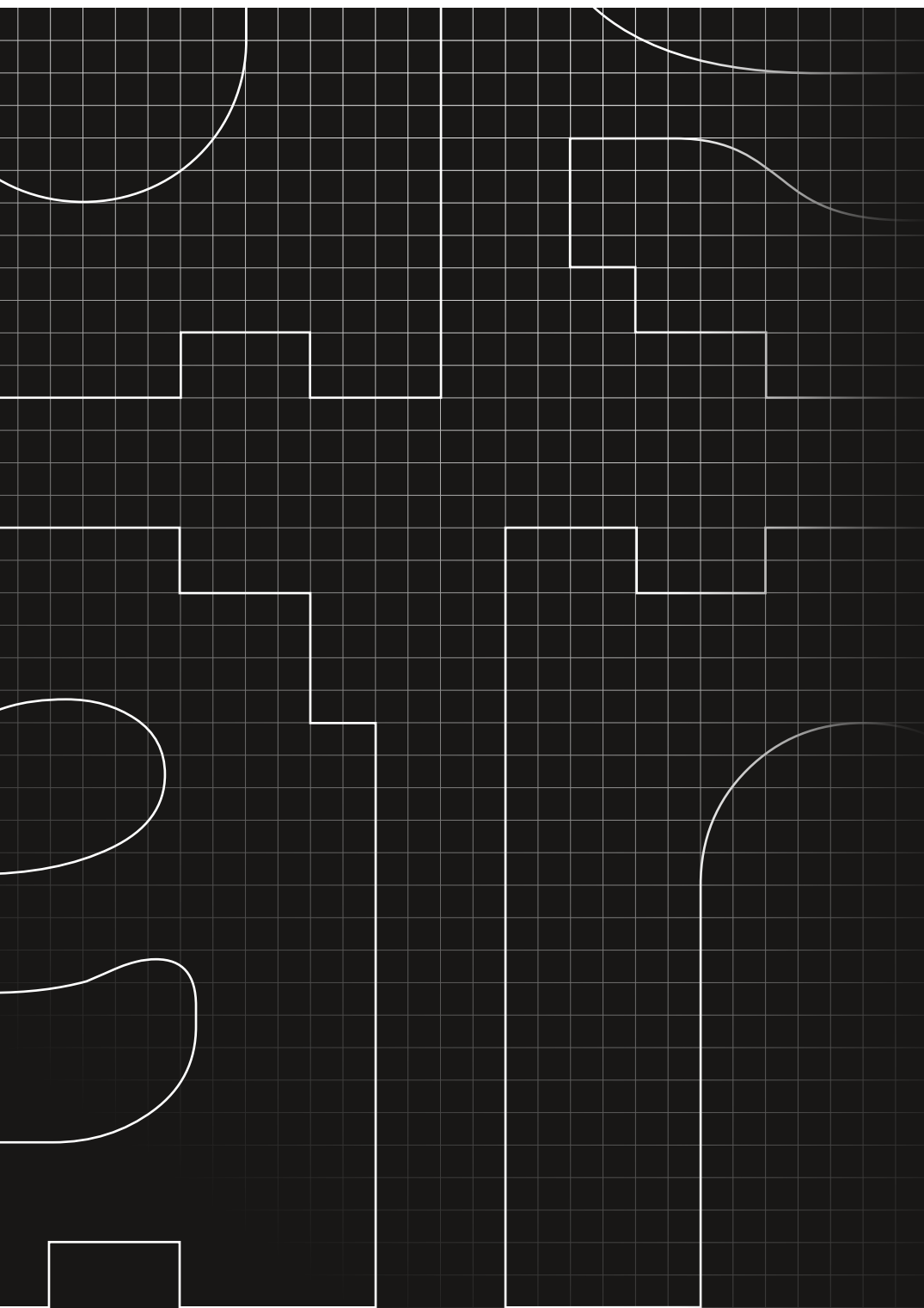
### CONSTRUCTING AN ARCHIVE OF MODERNIST ARCHITECTURE IN AFRICA.

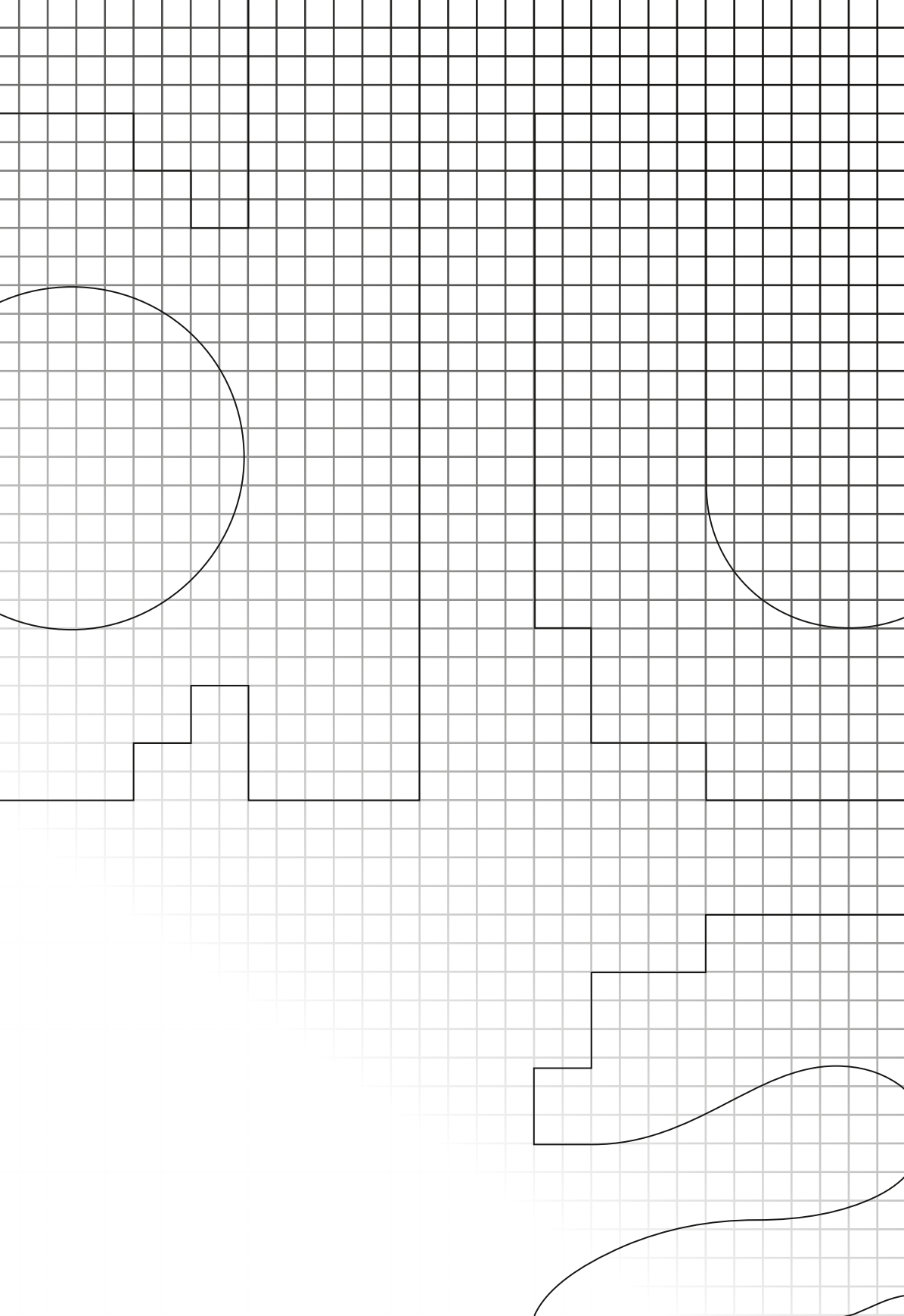
1960, the “Year of Africa”, saw the independence of seventeen countries of Sub-Saharan Africa. It was an iconic year, symbolically standing for the liberation of a whole continent from its colonial powers. This wave of decolonization and emancipation also was met and supported through architectural projects such as the Hôtel Ivoire in Abidjan or the design of Independence Square in Accra. In fact, architecture became one of the principal means with which these young nations attempted to express their national identity. Parliament buildings, central banks, stadiums, conference centres, universities and independence memorials were constructed featuring daring design. Modernist and futuristic architecture mirrored the aspirations and forward-looking spirit that was dominant at that time.

These buildings of the 1960s and 70s stand as monuments to an era that offered a new relationship of African countries to global politics and culture. At the same time, this architecture also shows the difficulties, paradoxes and dilemmas that the countries experienced in their independence process; in most cases, the architects were not local, but came from countries such as Poland, Yugoslavia, the Scandinavian nations, Israel and the former colonial powers. This talk will present

Manuel Herz is an architect whose research focuses on the relationship between the discipline of planning and (state) power. He has worked extensively on the architecture and urbanism of refugee camps, with a regional focus on Saharan and Sub-Saharan Africa. His book, *From Camp to City – Refugee Camps of the Western Sahara* (Lars Müller Publishers, 2013) documents how camps can be spaces of social emancipation and are used to prefigure the institutions of a nation by a refugee population living in exile.

His award-winning book, *African Modernism – Architecture of Independence* (Park Books, 2015) presents the architecture of countries such as Ghana, Senegal, Côte d'Ivoire, Kenya and Zambia at the time of their independence in the 1960s and 1970s. The book's main thesis is that this architecture is witness to, and can give evidence to, the complexities and contradictions of the decolonizing process that was specific to each country. The accompanying exhibition, shown at the Vitra Design Museum, is currently travelling to cities across Europe, the United States and sub-Saharan Africa.







# YOUNG BAUHAUS RESEARCH COLLOQUIUM

Bauhaus-Universität Weimar  
26 – 27 October 2016

The Young Bauhaus Research Colloquium, Dust and Data, part of the XIII. International Bauhaus-Kolloquium, aims to reflect upon the most urgent theoretical, historical and political questions facing architecture today. The speakers have been invited in response to a call for new research projects that engage with Bauhaus history against the backdrop of the emergence of new historical methods, new modes of collection and technologies of interpretation, as well as problems of reconstruction and preservation that define the praxis of architectural history and theory today.

Young researchers from the fields of architecture, architectural and art history, conservation studies, cultural theory, media and information science will present their papers in a series of intense workshops, to be accentuated by keynote lectures and résumé sessions. As such, this conference will become an important site of academic experimentation and reflection upon not only the history of the Bauhaus but also that of modernism, within which it is situated.

## OBJECT

p. 31

ROOM 002

10:00 – 12:30

## PANEL CHAIRS:

**Anna-Maria Meister** – PhD (cand.),  
Princeton University

**Thomas Flierl** – PhD, Historian,  
Bauhaus-Universität Weimar

## SPEAKER:

**Marija Drėmaitė** – PhD, Associate  
Professor, Vilnius University

BRINGING BAUHAUS MODERNISM  
TO LITHUANIA: VLADAS SVIPAS' LIFE  
AND INFLUENCE.

**Michał Pszczółkowski** – PhD, Akademie der  
Bildenden Künste, Danzig

INFLUENCES OF THE BAUHAUS IN  
THE POLISH ARCHITECTURE OF THE  
INTERWAR PERIOD.

**Morgan Ridler** – PhD, William Paterson  
University, Wayne, New York

BAUHAUS WALL PAINTING AND  
COLOURED ARCHITECTURE: RECON-  
STRUCTED, BUT NOT RESTORED.

**Jonas Žukauskas** – Architect, Vilnius

TRANSNATIONAL READINGS  
OF ART AND ARCHITECTURE IN  
THE BALTIC REGION.

## ARCHIVE

p. 33

ROOM 105

10:00 – 12:30

## PANEL CHAIRS:

**Christopher Green** – PhD (cand.), The Gradu-  
ate Center, City University of New York

**Gabriele Schabacher** – PhD, Professor,  
Bauhaus-Universität Weimar

## SPEAKER:

**Michael Faciejew** – PhD (cand.),  
Princeton University

THE WORLD AS IT IS, THE WORLD  
AS IT SHOULD BE: DOCUMENTATION  
SCIENCE AND THE INFORMATION  
OF MODERN ARCHITECTURE.

**Henning Michelsen** – PhD (cand.),  
Bauhaus-Universität Weimar

READING VISUAL DATA:  
THE RECONSTRUCTION OF A  
TEACHING CURRICULUM  
THROUGH A SLIDE COLLECTION.

**Christoph Eggersglüß** – PhD (cand.),  
Bauhaus-Universität Weimar

LOOKING SIDEWAYS: MODERNISM'S  
ROADSIDE IN THE ARCHITECTURAL  
PRESS ARCHIVE.

**Aliza Leventhal** – Archivist, Sasaki  
Associates Inc., Society of American  
Archivists

HYBRID DESIGN RECORDS:  
TRAVERSING ANALOG AND DIGITAL  
DESIGN RECORDS.

# MIGRATION

p. 36

ROOM 108

10:00 – 12:30

## PANEL CHAIRS:

**Paulo Moreira** – PhD (cand.), CASS,  
London Metropolitan University

**Johannes Warda** – PhD,  
Bauhaus-Universität Weimar

## SPEAKER:

**Markus Stenger** – Architect,  
Stenger 2 Architekten

REPRODUCING THE OBSOLETE:  
REFLECTIONS ON THE CONVERSION OF  
A POWER STATION IN MUNICH.

**Peter Benz** – Associate Professor, Academy  
of Visual Arts of Hong Kong University

URBAN DESIGN AS MIRRORED BY THE  
PHOTO-OPPORTUNITY.

**Amy Cheung** – Artist, Research Fellow,  
Institute of the Future Cities, Chinese  
University of Hong Kong

**Alan Kwan** – MIT

SCHIZOID SPACE: WORKING WITH  
CHINESE IMMIGRANTS IN CHINA  
TOWN NEW YORK.

**Saba Innab** – Architect / Artist

CONTESTED SPACES FOR PALESTINIAN  
REFUGEES IN KUWAIT, JORDAN AND  
LEBANON.

# DATA

p. 39

ROOM 110

10:00 – 12:30

## PANEL CHAIRS:

**Daniel Fernández Pascual** – PhD (cand.),  
Goldsmiths, University of London

**Steffen de Rudder** – PhD, Professor,  
Bauhaus-Universität Weimar

## SPEAKER:

**Pollyanna Rhee** – PhD (cand.),  
Columbia University

TEST CASES FOR THE TOTAL  
ENVIRONMENT: DATA, DEMOCRATIC  
METHODS AND URBAN PLANNING  
IN THE 1970S.

**Helen Runting** – PhD (cand.), KTH Stockholm

**Arthur Röing Baer** – Sandberg  
Instituut Amsterdam

A CITY OF BITS AND ATOMS:  
THE UBER NETWORK AS  
MEGASTRUCTURE.

**Diana Alvarez Martin** – PhD (cand.),  
ETH Zürich

THE CITY AS DIGITAL CONTRACT.

**Joachim Huber** – PhD, Professor,  
Bernern Fachhochschule

**Michael Walczak** – Research fellow,  
Bernern Fachhochschule

FROM GIS TO THE AUTOMATIC DENSITY  
ANALYSIS MODEL (ADAM).

WED 26 OCT

10:00 – 12:30

# OBJECT

p. 44

ROOM 002 14:00 – 18:00

## PANEL CHAIRS:

**Robin Schuldenfrei** – PhD, Associate Professor, Courtauld Institute of Art

**Johannes Warda** – PhD, Bauhaus-Universität Weimar

## SPEAKER:

**Pep Aviles** – PhD (cand.), Princeton University

FAKTUR, PHOTOGRAPHY, AND THE IMAGE OF LABOUR: ON MOHOLY-NAGY'S IDEOLOGICAL USE OF TEXTURES.

**James D. Graham** – PhD (cand.), Columbia University

THE TABULATED ARCHITECT: PSYCHOTECHNICS AND OCCUPATIONAL THERAPY IN THE LABORATORY OF DESIGN(ERS).

**Christopher Green** – PhD (cand.), The Graduate Center, City University New York

TOWARDS A DIGITAL BAUHAUS: THE ANALOG AND THE DISCRETE IN THE GLASS GRIDS OF JOSEF ALBERS.

**Sarah Borree** – PhD (cand.), University of Edinburgh

CONTESTS OF PERSPECTIVE: DISPUTING THE STATUS OF ARCHITECTURAL PHOTOGRAPHS.

**Jordan Elizabeth Troeller** – PhD (cand.), Harvard University

REHEARSALS FOR EXILE: ANNI ALBERS AND THE NOMADIC TEXTILE.

# ARCHIVE

p. 47

ROOM 105 14:00 – 18:00

## PANEL CHAIRS:

**Nora Akawi** – Adjunct Assistant Professor, Columbia University, Studio-X- Amman

**Tom Ullrich** – PhD (cand.), Bauhaus-Universität Weimar

## SPEAKER:

**Philippe Zourgane** – PhD, ENSA Paris Val de Seine

PACIFICATION THROUGH MODERN ARCHITECTURE: DE GAULLES' CONSTANTINE PLAN FOR ALGERIA (1954 – 62).

**Ricardo Costa Agarez** – PhD, KU Leuven

BYWAYS OF MODERNISM IN (POST) COLONIAL TRANSITION: FROM WEIMAR TO PORTUGAL VIA SOUTHERN AFRICA.

**Paulo Moreira** – PhD (cand.), CASS, London Metropolitan University

HYBRID NEIGHBOURHOODS: THE RECIPROCITY BETWEEN CHICALA AND LUANDA, ANGOLA.

**Daniel Fernandez Pascual** – PhD (cand.), Goldsmiths, University of London

COASTAL RESOLUTION: PROFIT MARGINS BETWEEN BUILDING LAND AND COMMON WATERS IN SPAIN.

**Helene Kazan** – PhD (cand.), Goldsmiths, University of London

THE OBJECT OF RISK: CHALLENGES OF THE HUMAN RIGHT TO SHELTER.

**Peter Volgger** – PhD, Innsbruck University

COLONIAL MODERNITIES AND POSTCOLONIAL EXPERIENCES IN ASMARA / ERITREA.

ROOM 108

14:00 – 18:00

PANEL CHAIRS:

**Marija Drėmaitė** – PhD, Associate Professor, Vilnius University

**Simone Bogner** – PhD (cand.), Bauhaus-Universität Weimar

SPEAKER:

**Anna Vallye** – PhD, University of Pennsylvania Connecticut College

A TRANSATLANTIC STUDY IN TECHNIQUES OF GOVERNANCE: WALTER GROPIUS'S AND MARTIN WAGNER'S CAMPAIGN FOR POSTWAR PLANNING.

**Azadeh Mashayekhi** – PhD (cand.), TU Delft

'MAKING THEM LIKE US': THE TRANSFER OF ARCHITECTURAL AND URBAN PLANNING IDEAS TO IRAN DURING THE COLD WAR.

**Hamed Khosravi** – PhD, Oxford Brookes University

OBSCURED MODERNISM: REVISITING THE LEGACY OF GABRIEL GUEVREKIAN.

**Laura Martínez de Guereñu** – PhD, IE School of Architecture and Design, Madrid

OPENING TRANSNATIONAL PATHS: THE ARRIVAL OF BAUHAUS PRODUCTS IN BARCELONA.

**Loukas Bartatilis** – PhD (cand.), Bauhaus-Universität Weimar

BAUHAUS INFLUENCES ON POST-WAR GREECE: THE ARCHITECT IOANNIS DESPOTOPOULOS.

ROOM 110

14:00 – 18:00

PANEL CHAIRS:

**Ralph Stern** – Dean, University of Manitoba

**Claudia Tittel** – PhD, Bauhaus-Universität Weimar

SPEAKER:

**Markus Schlaffke** – PhD (cand.), Bauhaus-Universität Weimar

LOST SOUNDS OF KABUL.

**Jan Lemitz** – Artist

VIRTUAL DUST: THE WHITE CITY MYTH OF TEL AVIV.

**Francesco Sebreghondi** – PhD (cand.), Goldsmiths, University of London

A MILLION TONNES OF CEMENT DUST: FRONTIER URBANISATION IN THE GAZA STRIP.

**Tommaso Franzolini** – Architectural Association, School of Architecture, London

**Fabrizio Ballabio** – Architectural Association, School of Architecture, London

DIGITAL REAL ESTATE.

**Wulf Böer** – PhD (cand.), ETH Zurich

BREATHING WALLS AND WINDOWLESS BUILDINGS, OR: TWO SIDES TO AN ATMOSPHERIC UTOPIA.

## OBJECT

p. 61

ROOM 002

09:00 – 12:30

## PANEL CHAIRS:

**Regina Bittner** – PhD,  
Bauhaus Stiftung Dessau

**Daniela Spiegel** – PhD,  
Bauhaus-Universität Weimar

## SPEAKER:

**Zsafia Kelm** – PhD (cand.),  
Bauhaus-Universität Weimar

THE STAATLICHE MUSIKHEIM IN  
FRANKFURT (ODER): A FORGOTTEN  
PROJECT BY THE BAUHOCHSCHULE  
WEIMAR UNDER OTTO BARTNING.

**Silvia Francescini** – PhD (cand.),  
Politecnico di Milano

THE INTERNATIONAL MOVEMENT  
FOR AN IMAGINIST BAUHAUS:  
AN ALTERNATIVE TRAJECTORY OF  
COUNTER-MODERNITY.

**Kathrin Siebert** – PhD (cand.),  
ETH Zurich

PARTEILICHKEIT: DIE EPISODE  
SCHMIDT-BASEL AN DER HAB WEIMAR.

**Ronny Schüler** – PhD (cand.),  
Bauhaus-Universität Weimar

ARIEL SHARON UND HANS MARIA  
WINGLER. ZUR ETABLIERUNG EINER  
DEUTSCH-ISRAELISCHEN BAUHAUS-  
REZEPTION.

**Rixt Hoekstra** – PhD,  
Vrije Academie, Amsterdam

THE HISTORY OF THE BAUHAUS COL-  
LOQUIUM: THE 1989 COLLOQUIUM AND  
THE QUESTION OF POSTMODERNISM.

## ARCHIVE

p. 64

ROOM 105

09:00 – 12:30

## PANEL CHAIRS:

**Helene Kazan** – PhD (cand.),  
Goldsmiths, University of London

**Martin Siegler** – PhD (cand.),  
Bauhaus-Universität Weimar

## SPEAKER:

**Peter Christensen** – PhD,  
University of Rochester

MULTI-CHANNEL AUTHORSHIP, DATA,  
HISTORIOGRAPHIC OPPORTUNITY:  
THE CASE OF THE OTTOMAN RAILWAY  
NETWORK.

**Mohamed El-Azzazy** – PhD (cand.),  
Bauhaus-Universität Weimar

THE GARDEN SUBURBS OF CAIRO:  
THE TRANSFER OF A BRITISH TOWN  
PLANNING MODEL DURING THE  
OCCUPATION PERIOD.

**Semra Horuz** – PhD (cand.), TU Wien

**Basak Özden** – Istanbul  
Technical University

INFRASTRUCTURAL HISTORIES:  
THE HAYDARPAŞA-PENDIK RAILWAY-  
LINE IN ISTANBUL (1873 – 2013).

**Laura Barlow** – Curator / Researcher,  
Doha, Qatar

THE WORK OF SALOUA RAOUDA  
CHOUCAIR WITHIN AN INTERNATIONAL  
MODERNISM.

**Mehran Mojtahedzadeh** – PhD (cand.),  
Bauhaus-Universität Weimar

THE ORIENTALIST DEPICTION OF IRAN  
IN THE VOGUE AND GQ MAGAZINES  
IN THE 1960S AND 70S.

# MIGRATION

p. 68

ROOM 108

09:00 – 12:30

## PANEL CHAIRS:

**Azadeh Mashayekhi** – PhD (cand.),  
TU Delft

**Michael Kraus** – PhD (cand.),  
TU Darmstadt

## SPEAKER:

**Daniel Talesnik** – PhD,  
Columbia University

THE ITINERANT RED BAUHAUS:  
BAUHAUS MIGRATION TO MEXICO  
AND CHILE.

**Hideo Tomita** – PhD, Kyushu Sangyo  
University Fukuoka, Japan

COLLECTIVE FARMING IN JOYANG,  
NORTH KOREA, IN THE 1950S  
BY KONRAD PÜSCHEL, A BAUHAUS  
GRADUATE.

**Michael Kubo** – PhD (cand.), MIT

EXPORTING ANONYMITY:  
BUREAUCRACY AND GENIUS AT THE  
UNIVERSITY OF BAGHDAD.

**Jiat-Hwee Chang** – PhD,  
National University of Singapore

THINKING AND DESIGNING BEYOND  
THE NATION: MODERNISM AND  
INDIGENOUS COSMOPOLITANISM IN  
SINGAPORE.

**Veronica Bremer** – PhD (cand.),  
Jacobs Universität Bremen

THE SECOND WAVE OF BAUHAUS  
ARTISTS: AN AUSTRALIAN MIGRATION.

# DATA

p. 71

ROOM 110

09:00 – 12:30

## PANEL CHAIRS:

**Nabil Ahmed** – PhD,  
London Metropolitan University

**Christoph Eggersglüß** – PhD (cand.),  
Bauhaus-Universität Weimar

## SPEAKER:

**Erik William Herrmann** – Taubman College  
of Architecture and Urban Planning,  
University of Michigan

THE FIRST-WAVE DIGITAL URBANISM  
OF LEONARDO AND LAURA MOSSO.

**Daniel Lopez-Perez** – PhD, Associate  
Professor, University of San Diego

R. BUCKMINSTER FULLER'S  
SYNERGETIC – THINKING.

**Anna-Maria Meister** – PhD (cand.),  
Princeton University

HFG ULM CIRCA 1954: FINDING THE  
RIGHT MASSSTAB FOR THE GOOD  
OBJECT.

**Marisabel Marratt** – PhD (cand.),  
Georgia Institute of Technology

BETWEEN CRYPTO-TECHNICS AND  
PHANERO-TECHNICS: THE REVEALING  
IN SIMONDON'S TECHNO-AESTHETICS.

**Lefteris Theodosios** – PhD, Athens

BIG DATA MODERNISM:  
CONSTANTINOS DOXIADIS' PROGRAM  
FOR THE DEVELOPMENT OF DETROIT.



# WORKSHOP SESSION A

WED 26 OCT  
10:00 – 12:30

## Marija Drėmaitė

Vilnius University

### BRINGING BAUHAUS MODERNISM TO LITHUANIA: VLADAS SVIPAS' LIFE AND INFLUENCE.

The Lithuanian architect Vladas Svipas (1900 - 1965) studied both at the Bauhaus in Weimar and in Dessau, and later received his diploma of architecture from the Oldenburg Polytechnic School. Svipas was the only Lithuanian at the Bauhaus. This paper will analyse Svipas' activities and his influence on the architecture of Lithuania when he returned in the 1930s. In 1918, Lithuania had gained its independence and was about to develop into a European republic, but was also keen to develop a national style and to transform Kaunas into a capital city. Kaunas indeed was the capital of Lithuania from 1919 to 1939.

Svipas participated eagerly to help build this new identity through a modernist architecture. This paper will show that Svipas introduced Bauhaus ideas not necessarily as a radical modernist architect, but rather as an active state official. While working at the Ministry of Agriculture, he took care of the modernization of the architectural environment in the countryside while also publishing regularly. Among his many manuals on modern country houses, he released books such as *Modern Town Houses* (1933) and *Brick Construction Program for Lithuania* (1938) that were both supported and approved by the government.

Marija Drėmaitė (PhD) is an associate professor in the Faculty of History, Department of Theory of History and Cultural History at Vilnius University. She holds a PhD in History of Architecture (2006); her scientific interest is focused on 20th-century modern architecture, socialist modernism and industrial heritage. In 2012, she co-authored a book on architecture in Soviet Lithuania; in 2014, she co-edited a volume, *Modernism: Between Nostalgia and Criticism*; and in 2016, she published a book on industrial architecture in interwar Lithuania (1920 - 40). Her book, *Baltic Modernism* (DOM Publishers, Berlin), is forthcoming in 2017.

## Michał Pszczółkowski

Academy of the Fine Arts, Danzig

### INFLUENCES OF THE BAUHAUS ON POLISH ARCHITECTURE OF THE INTERWAR PERIOD.

Influences of the Bauhaus on Polish architecture are to be linked with the functionalist period of the interwar years, especially with the architects associated with groups such as *Blok* and *Praesens*. Both groups were inspired by the Bauhaus. For example, in 1924, the first issue of the magazine *Blok* reprinted an article by Ludwig Mies van der Rohe, which had been published in the magazine *Gestaltung* in 1923. *Blok* also presented pictures of abstract spatial compositions of Lazlo Moholy-Nagy. Direct references to the views of Bauhaus members were also noticeable in the periodical *Praesens*, which published projects by Bauhaus architects and designers such as Mies' German Pavilion in Barcelona or the Gewerkschaftsschule in Bernau by Hannes Meyer. In the early 1920s, Szymon Syrkus, the most significant theoretician of the *Praesens* group, had travelled to the most important centres of European avant-garde movements - Weimar, Berlin and Paris - where he became familiar with the ideas of the Bauhaus and the De Stijl group. Other publications in avant-garde magazines in Poland also showed interest in Bauhaus architecture, for example the article "At the Bauhaus" by Tadeusz Peiper in the magazine *Zwrotnica* (1927), or "The nest of modernism" by Piotr Lubański in *Antena Polska* (1928). Beyond the writing, architectural designs such as the *Simultaneous Theatre* by Andrzej Pronaszka and Szymon Syrkus (1929) also show how Polish architects were inspired by Gropius' and Piscatore's concept of the total theatre. This paper will analyse these writings as well as the story of a set of furniture designed by Marcel Breuer, which the Polish president Ignacy Mościcki acquired for his residence in Wisła in 1931.

Michał Pszczółkowski (PhD) is a graduate of the Nicolaus Copernicus University in Torun, Poland. He holds a PhD in the field of arts and is currently working at the Academy of Fine Arts in Gdańsk. His research interests focus on the history of architecture in the twentieth century. He has published articles and books on this matter and has worked in the field of preserving

and protecting cultural property. Between 2007 and 2010, he developed and coordinated the project "Explozeum" (a museum of war techniques at the former factory Dynamit AG in Bydgoszcz), which was honored with the Minister of Culture and National Heritage Award in 2012.

## Morgan Ridler

William Paterson University,  
Wayne, New Jersey

### BAUHAUS WALL PAINTING AND COLOURED ARCHITECTURE: RECONSTRUCTED, BUT NOT RESTORED.

The historic projects of the Bauhaus wall painting workshop have not survived; they were painted over, forgotten for decades, and the only evidence or data of their temporary existence are plans, black and white photographs, written descriptions and scant paint fragments. This dearth of documentation has hindered the study of this workshop. In the last two decades, reconstructions of the wall colours and wall paintings in the original Bauhaus buildings have made new research and analysis possible. Examples like the reconstruction of Alfred Arndt's colour scheme at Haus Auerbach in Jena, and the repainting of Walter Gropius's office and the Haus am Horn in Weimar, provide critical physical and visual evidence. However, although they "demonstrate" the existence of the colours on the walls and provide the viewer with the spatial and in situ context for the wall paintings' designs, they are not the originals. The reconstructions are not restorations; they do not bring back the lost paintings, but only mimic them.

This paper discusses advantages and shortfalls of these reconstructions. Discrepancies between them and the few remaining documents are problematic, as are the technical and material differences between the new surfaces and the original. For Bauhäusler wall painters, wall surface, texture, painting technique, quality and finishing effects were all important factors in the design and execution of the projects. Therefore, although the reconstructions of Bauhaus wall paintings and colour schemes are revelatory, they are

also fragmentary and imperfect recreations of the ephemeral projects of wall painting workshop.

Morgan Ridler (PhD) received her PhD in Art History at The Graduate Center, The City University of New York in February 2016. Her dissertation, "The Bauhaus Wall-Painting Workshop: Mural Painting to Wallpapering, Art to Product", traces the projects and members of the Bauhaus's wall painting workshop and its shift from artistic expression to the production of mass produced wallpaper.

Dr. Ridler teaches at William Paterson University. She previously taught at St. Francis College, Westchester Community College, Hunter College and Lehman College. Dr. Ridler has also worked as a curatorial intern at Mass MoCA (Massachusetts Museum of Contemporary Art) in North Adams, MA and at the Solomon R. Guggenheim Museum in New York. She has presented at many academic conferences including the 12<sup>th</sup> Bauhaus Colloquium and the Fourth Conference of the European Network for Avant-Garde and Modernism Studies in Helsinki. Dr. Ridler has published her research in *Shift: Graduate Journal of Visual and Material Culture*, and is contributing to the upcoming edited volume "Bauhaus Bodies", with a discussion of the women of the wall painting workshop.

## Jonas Žukauskas

Architect, Vilnius

### THE BALTIC PAVILION: READING THE TRANSNATIONAL ARCHITECTURES OF ESTONIA, LATVIA AND LITHUANIA.

In 2016, the Baltic Pavilion represented the three countries Estonia, Latvia and Lithuania at the 15<sup>th</sup> Architecture Biennale in Venice. Currently these three countries are the only states from the former Soviet Union that have become fully integrated into the European Project. Within this international alliance they actively undertake economic and cultural efforts to joint transnational ventures. Consequently, rather than presenting architecture and planning within the national boundaries of these countries, it was the idea of this exhibition to present a reading of the transformative efforts that have shaped these three states across their borders. The idea was to articulate wider processes and networks of geopolitical and cultural influence and their material conditions.

Already in 1937, the Baltic Pavilion at the Paris Expo was a demonstration of unity in response to the rising geopolitical tensions be-

tween the superpowers that later would escalate in the Second World War. At the Paris exhibition, the three states built one pavilion while each exhibited in separate halls highlighting their distinctions. Trying to establish a contemporary connection between the aims of the Baltic Pavilion in Paris and its correspondent in Venice in 2016, the curators proposed to construct *The Baltic Atlas* that collects operative images of infrastructure space, maps of mineral resources, case studies of transport links, urban change and singular buildings as well as artists' projects and photographic journeys across the Baltic. The paper will critically reflect on the curatorial challenges of constructing and structuring a database of varying entries.

Jonas Žukauskas is an architect based in Vilnius. He received his Diploma from the Architectural Association School of Architecture in London in 2014, and also studied at London Metropolitan University and Vilnius Academy of Fine Arts. In 2012, together with Jurga Daubaraitė and Ines Weizman, he co-curated *Dissidence Through Architecture*, a public conversations series for Architektūros Fondas at the National Gallery in Vilnius. He worked for MVRDV architects in Rotterdam and architecture practices in London, and exhibited work at Contemporary Art Centre, Vilnius. In 2016, Jonas was one of the curators and commissioners of the Baltic Pavilion representing Estonia, Latvia and Lithuania at 15<sup>th</sup> International Architecture Exhibition, La Biennale di Venezia. The proposal for this exhibition, the publication *The Baltic Atlas* and series of talks have won three separate national competitions.

## MODERATION

Anna-Maria Meister is an architect currently pursuing her PhD in the History and Theory of Architecture at Princeton University. Her work focuses on questions of norms and normed objects as technical and social desires, investigating their production and dissemination as institutional values in early twentieth-century Germany. While maintaining the disciplinary specificity of this project about modern *Gestaltung* as moral construction at its core, she continues to explore elective affinities to other disciplines as pre-doctoral visiting fellow at the Max-Planck Institute for History of Science, Berlin, as fellow in the Berlin Program for Advanced German and European Studies, and as fellow in Princeton's Interdisciplinary Humanities Doctoral Program (IHUM). She holds degrees in Architecture from Columbia University, New York and the University of Technology, Munich. Anna-Maria Meister is a member of the research team of the "Radical Pedagogies" project at the Princeton School of Architecture and has co-curated its latest installation at the 14<sup>th</sup> Venice Biennale in the Monditalia section, where the project was awarded a Special Mention by the jury.

Thomas Flierl (PhD) studied philosophy and aesthetics at Humboldt University in Berlin, after professional engagements in public administration of culture and in politics he is since 2006 operating as historian for architecture and urban planning. He is member of the Bauhaus-Institute for History and Theory of Architecture and Planning in Weimar and author and editor of numerous books, including *Berlin plant* (ed. 2010), *Städtebau-Debatten in der DDR* (ed. 2012), *Standardstädte. Ernst May in der Sowjetunion 1930 – 1933* (ed. 2012), *Ernst May und die Planungsgeschichte von Magnitogorsk 1930 – 1933* (ed. 2014), *Von Adenauer zu Stalin. Der Einfluss des traditionellen deutschen Städtebaus in der Sowjetunion um 1935*. 2012 – 2014 and 2015 – 2016 he has been a fellow at the Institute for Advanced Studies at the University of Konstanz.

# ARCHIVE

**Michael Faciejew**  
Princeton University

## THE WORLD AS IT IS, THE WORLD AS IT SHOULD BE: DOCUMENTATION SCIENCE AND THE INFORMATION OF MODERN ARCHITECTURE.

In the work of Paul Otlet, the world "as it is" is consistently at odds with the world "as it should be". According to the Belgian bibliographer, lawyer, internationalist and founder of documentation science, the perceived state of disorder at the turn of the twentieth century – political, cultural and epistemological – could be mitigated only if all "things" were translated into a fluctuating order of information. In the field of architectural history, Otlet is best known as the client and instigator of the Mundaneum, a project designed by Le Corbusier in 1927 for a site in Geneva. This "world city" spawned an enduring controversy among architects and critics about the place of symbolism and monumentality in architectural modernism. But the Mundaneum was first and foremost the site of modern architecture's encounter with the document. Organized as a sequence of buildings serving Otlet's rationalized set of techniques for the organization, production and communication of knowledge, this architecture was intended as a documentary machine that could pro-

duce a new world from material already found in it. This paper examines the intersection of architecture and documentation science by engaging the document as an omnipresent medium that infiltrated architectural discourse and came to inform its spatial operations and epistemological claims. Specifically, the paper problematizes the historiography of modern architectural “form” through the lens of documentary techniques that implemented architecture as a post-hermeneutic technology of information and transmission.

Michael Faciejew is a doctoral candidate at Princeton University's School of Architecture and a fellow in the Interdisciplinary Doctoral Program in the Humanities (IHUM). He holds a Master of Architecture from McGill University and was awarded the American Institute of Architects Henry Adams Medal in 2011. His research addresses the media, techniques and technologies that shaped the epistemological claims of European modern architecture in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Faciejew's work has been published in the *Journal of Architectural Education* and he is a former editor of *Pidgin*, the Princeton School of Architecture student journal. As a research resident at the Canadian Centre for Architecture in 2011, he co-produced a project on modern conceptions of air in urban environments. In 2015, he participated in the Princeton-Weimar Summer School for Media Studies at the Internationale Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM). Prior to arriving at Princeton, he practiced as an architectural designer in New York City, New Haven and Los Angeles. His research is supported by a Doctoral Award from the Social Sciences and Humanities Research Council of Canada.

## Henning Michelsen

Bauhaus Universität Weimar

### READING VISUAL DATA: THE RECONSTRUCTION OF A TEACHING CURRICULUM THROUGH A SLIDE COLLECTION.

In October 2015 a large number of wireframes with up to 8.000 slides were found in the Bauhaus-Universität Weimar – ready for disposal. A closer look revealed that these almost consecutively numbered diapositives made up the teaching collection of Egon Schirmbeck, a professor of architectural design who retired from the university in 2010. The last-minute safe guarding of this collection however, raised a few questions about

the value of this and similar collections of architectural design teachers, but also about the necessity and mode in which such collections should be preserved by universities and architectural archives.

Slide collections such as the one of Egon Schirmbeck in Weimar, represent both cumulative architectural knowledge, educational intentions and methods as well as biographical influences of teachers. Using selected slides in lectures their visual content becomes part of the collective visual memory of young architects. Without a descriptive catalogue, index or knowledge about the background of the authors' slide collections are hermetical systems of information without any meaning for later generations. However, new possibilities of machine-assisted readings of image archives through digital recognition programs allow for new methods of decoding the vast visual information. Using the example of the slide-collection of Egon Schirmbeck this paper will present both the attempt to digitally produce systems of classification as well as new methods for biographical research.

Henning Michelsen is a PhD candidate at the Bauhaus Institute of History and Theory of Architecture and Planning at the Faculty of Architecture and Urbanism, Bauhaus-Universität Weimar, mentored by Prof. Dr. Ines Weizman. Henning studied architecture at the Bauhaus-Universität Weimar and graduated with distinction in 2011. He worked as an architectural designer in offices in Hamburg and Leipzig before joining the research and teaching staff at the chair of Design and Housing at the Bauhaus-Universität Weimar where he is assigned with lectures, design courses and research projects. Henning Michelsen is a member of the convention of the German Baukultur Foundation.

## Christoph Eggersglüb

IKKM Internationales Kolleg für Kultur-  
technikforschung und Medienphilosophie,  
Bauhaus-Universität Weimar

### LOOKING SIDEWAYS: MODERNISM'S ROADSIDE IN THE ARCHITECTURAL PRESS ARCHIVE.

In the 1950s, the *Architectural Review* (AR) set out to document the “functional tradition”, a somewhat anonymous architecture of warehouses, ports and industrial facilities, while

also pushing forward the concept of “townscape”. On the journeys along the fringes of modern planning and building, which had already begun in the 1930s under a new editorial team, the AR produced a huge catalogue of photographs often taken by “amateurs”. It featured neglected street furniture and details of the overlooked roadside. The AR motivated a look at what was right next to buildings and thoroughfares, favouring the adjoining over the actual architecture commonly found in the centre of the view, grasping spatial left-overs, borders and edgings of building: flower beds, roundabouts, bollards, railings, curbstones. The catalogue of the Architectural Press Archive at the RIBA became a facilitator of what is there but not yet known as architecture; it filtered the dust of the roadside and organised objects via a new “photographic sensibility” (Elwall) for the built environment.

This paper deals with the history of the roadside and its meaning for architectural history and theory. I want to draw on the roadside as a political and aesthetic object and show how it came into being by means of reviewing and revisiting, by taking notes and photographs. Secondly, I look at the special categories of “floorscape” and “hard landscape” more closely: how they made it into architecture, how liminal objects and textures developed into agents of public and aesthetic order rather than inept surroundings.

Christoph Eggersglüß is a researcher at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (International Research Institute for Cultural Techniques and Media Philosophy, IKKM, Bauhaus-Universität Weimar, Germany) and associate member of the Laborgruppe Kulturtechniken (Laboratory Group Cultural Techniques, Universität Erfurt). He was a doctoral student at the Graduate Research Programme Mediale Historiographien – Media of History / History of Media, funded by the German Research Foundation (DFG). Christoph studied European Studies, Science and Technology Studies as well as Media Culture in Bremen, Gothenburg and Weimar. He took part in the Princeton-Weimar Summer School for Media Studies, the IFK Akademie Vienna / Linz and the Anthropocene Curriculum: The Technosphere Issue at the Haus der Kulturen der Welt, Berlin. His doctoral project, “An / Architecture”, focuses on the politics and aesthetics of material infrastructures, on governing the in-between and managing spatial left-overs at the fringes of the built environment (e.g. the politics of the roadside, bollards, edges, ledges). Christoph's research interests include the techno-politics of architecture, the theory and figure of the non-human delegate, tinkering, urban anthropotechnics, as well as the history and historiography of street furniture.

## Aliza Leventhal

Archivist, Sasaki Associates Inc.,  
Society of American Archivists

### HYBRID DESIGN RECORDS: TRAVERSING ANALOG AND DIGITAL DESIGN RECORDS.

Over the past 25 years, computers have become an integral tool for designers, with Computer-Aided-Design (CAD) and, later, Building-Information-Modelling (BIM) becoming disruptive and ubiquitous technologies. Only recently have digital design files begun showing up in archival collections, raising numerous technical, curatorial and legal issues. While work on the technical and legal issues that have been underway since 2012, it is time archivists begin addressing the curatorial aspects of these complex digital objects. This presentation will focus on the curatorial shift that born-digital design files require, and offer a viable framework to introduce researchers to this new medium.

The architecture and design process is inherently iterative. The nuance of a decision-making process is visible directly on the page, whether made with pencil, pen, marker or pieces taped on. Although CAD and BIM software have the perception of facilitating a faster and smoother iterative design process, which is debatable, the concern for future users of these digital records is the loss of natural documentation / the “paper trail” that was once indicative of the design workflow. Without this paper trail, and with the increased collaborative capabilities of the technology, it will be more difficult for archivists and researchers to establish provenance of design elements, or to establish the desired context around the development of a model. Architectural archivists will need to become more proactive in learning what the tools are, how designers currently use them, and what the future technological trends to look out for are.

Aliza Leventhal is the corporate librarian and archivist for Sasaki Associates, an interdisciplinary design firm. She is the co-chair of the Society of American Archivists' Architectural Records Roundtable, and the co-founder of the latter's CAD / BIM Taskforce. Her current work engages designers to better understand the key functionality and information that must be saved from CAD / BIM files to uphold their integrity and usefulness.

## MODERATION

Christopher Green is a PhD candidate in Art History at the Graduate Center of the City University of New York, and a Graduate Teaching Fellow at Baruch College. His writing has appeared in ARTMargins, Brooklyn Rail, Hyperallergic, Art F City, and in exhibition catalogues by the New Museum and the Fondation Fernet Branca. He has presented his work internationally, including at the Museum of Modern Art, New York; the University of Oklahoma, Norman; the Ringling Museum of Art, Sarasota; Concordia University, Montreal; and the Art Institute of Chicago. He most recently coordinated several contributions and responses by Native American artists to House of Dust, an exhibition of the work of Fluxus artist Alison Knowles at the James Gallery, New York. His research focuses on modern and contemporary Native American art and the pressures of the digital mode on culture and art making.

Gabriele Schabacher (PhD) is Professor in the History and Theory of Cultural Techniques at the Bauhaus-Universität Weimar, Germany. She studied Philosophy, Psychology and German Literature at the University of Cologne and the Ruhr-Universität Bochum. She received her PhD from the University of Cologne in 2004 and held positions as research fellow at the collaborative research centre "Media and Cultural Communication" at the University of Cologne and in the research training group "Locating Media" at the University of Siegen. Her research areas include media and cultural theory, science and technology studies, the media history of traffic and mobility, infrastructure studies and the cultural techniques of repair. Among her recent publications are the volume *Verkehrsgeschichte und Kulturwissenschaft. Analysen an der Schnittstelle von Technik, Kultur und Medien* (edited with Christoph Neubert, 2013), the forthcoming special issue of *ilinx* entitled "Workarounds. Praktiken des Umwegs" (edited with Holger Brohm, Sebastian Gießmann and Sandra Schramke), and the articles "Mobilizing Transport. Media, Actor-Worlds, and Infrastructures" (2013) and "Traffic as 'Dirt Experience': Harold Innis's Tracing of Media" (2015).

## MIGRATION

## Markus Stenger

Stenger 2 Architekten

### REPRODUCING THE OBSOLETE: REFLECTIONS ON THE CONVERSION OF A POWER STATION IN MUNICH.

Every city represents a "conglomeration", a collection, a storehouse of memories and an archive. At the same time, however, today's cities are highly dynamic systems characterised by constant change and technical, in-

frastructural and architectural sub-systems of different scales. Today, architectural structures that are approaching the end of their utilisation cycles and have become obsolete are increasingly reviewed on their conservation value. The publicly accepted *architectural monuments* have already successfully passed this test. In practice, however, dealing with these often results in conservation automatism which permanently encapsulates and makes inflexible significant elements of a formerly dynamic architectural system. Structures that, officially, have not been declared monuments and whose conservation value is yet to unfurl out of an open political discussion, look more interesting by comparison. This paper will propose to extend the term reproduction by a *sociological* component that is understood as the maintenance of a state, or use of a building within a dynamic system that is the city. Using the example of our architectural practice for a conversion of a former thermal power station in Munich, I will present how a revision of the conventional assessment strategy of a building resulted in a new design strategy that transformed a ruined building into a dynamic architectural system again.

Markus Stenger is a Munich-based architect and writer. He studied architecture at the Bauhaus-Universität Weimar and Ohio State University, Columbus, USA in the 1990s. Together with Annette Stenger, he founded an architecture agency in 2003. Since 2014, the agency has operated under the name "Stenger2 Architekten und Partner", together with Jörg Siegert. Stenger2 Architects focus on projects for private homes, but also the revitalization of vacant buildings, the preparation and implementation of complex fire protection concepts and obtaining building permits.

In 2013, Markus Stenger founded S2LAB Denkraum für Architektur. In addition to the daily business of building, they are also occupied with the conceptual and process-related aspects that are integral to architecture and that are occasionally included in publications.

In recent years, Markus Stenger has been invited to serve as an external juror in several closing critiques at the Technical University of Vienna and at the Bauhaus-Universität Weimar.

In the course of 2016's 15<sup>th</sup> International Architecture Biennale in Venice, the office of Stenger2 shows the conversion process of the former power station in Munich's Obersendling district as an example of "empirical building" in the framework of its "fearless" exhibition.



## Peter Benz

Associate Professor, Academy  
of Visual Arts of Hong Kong University

### URBAN DESIGN AS MIRRORED BY THE PHOTO-OPPORTUNITY.

In her classic essay *In Plato's Cave* (1973), Susan Sontag defines picture-taking as the ultimate outcome of tourism. With today's widespread availability of digital cameras, camera-equipped mobile phones and other photo-devices, ever more people produce a continuous stream of photos of the places they are at. A new dimension to Sontag's equation was added in the last decade through on-line image distribution opportunities, in particular of social networks and photo-sharing platforms. Taking a picture and posting it on the internet proves one's presence at a location; the more spectacular the picture, the more ubiquitous the location, the more prestigious to have been there.

Increasingly, this everyday practice is shaping the perception of cities. Ever since the opening of the Guggenheim-Museum in Bilbao in 1997 and the subsequent visual determination of the city – if not the entire region – by an onslaught of merely slightly varying views of the same building, urban managers all over the world have been trying to purposefully re-create this effect by commissioning ever more extravagant buildings as a means of branding their cities. Largely unnoticed, the perception of this “iconic architecture” is very much influenced by the availability of adequate photo-opportunities that allow convenient, yet nonetheless spectacular images to be taken and subsequently disseminated in large numbers via social media platforms by tourists and other visitors. Taking Hong Kong as a starting point and case study, this paper looks at the background, nature and workings of such urban photo-opportunities, and comes to the conclusion that potentially the photo-opportunity may even work – in terms of shaping the perception of a city – without any especially iconic building at all.

Peter Benz completed his degree in Architecture at Bauhaus-Universität Weimar, Germany. After several years working in the design field, he was invited in 2001 to join the Media Faculty of the Bauhaus-Universität as a member of the Media Events-area. Since September 2006, he has taken up a position – initially as Assistant Professor, since September as Associate Professor – teaching studio- and research-courses in design and visual arts at undergraduate and graduate level for the Academy of Visual Arts of Hong Kong Baptist University.

His personal research interests lie especially in the investigation and development of possibilities and methodologies for designing experience. He is further interested in everyday phenomena, in particular in everyday products and in “un-designed” marginal spaces. The latter lead to a continuous preoccupation with the medialisation of cities, which he explores through text and photography.

As a result of his administrative duties, he has further become increasingly involved with research & development of digital tools for design education, as well as with more general issues of the creative economy, which have led, for instance, to the founding of the Young Artist Agency (YAA) in Hong Kong, and a major survey-project on the economic livelihood of Hong Kong's visual artists.

## Amy Cheung

Artist, Research Fellow, Institute of the Future  
Cities, Chinese University of Hong Kong

## Alan Kwan

Artist, Technologist

### MIGRATING MEMORIES INTO VIRTUAL ARCHITECTURE.

This project involves creating a virtual reality (VR) immersion that allows visitors to experience the psychological landscape of Chinese immigrants in New York's Chinatown. In this immersive experience, visitors will interactively navigate through a 3D virtual architectural environment whereby they will not only encounter personal objects highlighted by Chinese immigrants but also a montage of spaces illustrating their memories, dreams and fantasies. This paper aims to show that virtual reality allows data of objects, structures and dynamic forces to be assigned values beyond physical limits of our world; that virtual architecture can also perform functions independent of technical constraints, as a spatial occupation reflecting the emotional interiority of our minds. We are not using virtual reality to stimulate real space, but to portray our mental phenomenon as architect-

tural forms. Being immaterial, ever-changing and fragmentary, these virtual architectures are designed to emulate the fluid nature of human memories.

Our presentation seeks to depart from the conventional mode of utilizing quantitative data, maps, classifications, graphs and various statistical models to describe the quasi-dimensional struggle of the migrant populations. Following Bernard Tschumi's conceptualization of event, action, movement and environmental trigger as interpretative mechanism for architectural experiences, we apply these guiding elements in VR to govern the trajectories of these migrants' disjunctive spatial scripts and configure how emotional objects and traumatic memories are superimposed to manifest the matrix of a collective mindscape. Through examining the interdependency of the intimate psychological journeys beneath with the external ideological, socio-economic and political incidences, we hope to eventually develop a virtual reality therapeutic clinic that can strengthen the wellbeing of the migrant populations.

Amy Cheung was born in Hong Kong and is now based in New York. She specializes in large-scale installations and interdisciplinary collaboration, primarily using "question-as-medium" to begin her creative process in dialogue with the public. Cheung gained her BA in History of Art & Fine Art from Goldsmiths, University of London, and her MFA from the Slade School of Fine Art at University College London (UCL). She was named one of Beck's New Contemporaries in the UK and awarded the UNESCO-Aschberg Laureate, by the International Fund for the Promotion of Culture. She represented Hong Kong at the 52<sup>nd</sup> Venice Biennale in 2007, and subsequently received the Outstanding Young Artist Award (Visual Arts) from the Hong Kong Arts Development Council. She received the Lee Hysan Foundation Fellowship from the Asian Cultural Council to further study Psychology at Stanford and Art Therapy at NYU. Recently, she has collaborated with the Stanford Prison Experiment creator Philip Zimbardo for "Imagine.Hero". She taught MA Fine Art at the Chinese University of Hong Kong for 5 years and was the founding director of interdisciplinary design agency and experimental label "handkerchief".

Alan Kwan is an artist and technologist whose works explore experimental forms of artistic expression and spatial representation enabled by virtual reality technology. His projects have been shown at international venues including the Ars Electronica Festival in Austria, ZKM Center for Art and Media in Germany and Museum of Contemporary Art (MOCA) Shanghai. In 2014, he received the Hong Kong Arts Development Council Award for Young Artist (Media Art), and the Asian Cultural Council Fellowship to pursue his graduate studies in the Department of Architecture at MIT. In 2015, he was awarded the first prize of the MIT Harold and Arlene Schnitzer Prize for his body of work combining art and technology.

## Saba Innab

Architect, Artist

### CONTESTED SPACES FOR PALESTINIAN REFUGEES IN KUWAIT, JORDAN AND LEBANON.

This project revisits the relationship of construction and land to time, to temporariness that gradually transforms – or deforms – into permanence. Referencing the Palestinian refugee and exile in particular, but also the region in general, the work looks at different patterns of living in temporariness and recognizes them as typologies and know-hows that span geographically and territorially.

Those spaces of temporariness are recreated and materialized, becoming a topographic realm between the past and the present; forming an archaeological site, a record inscribed in the architecture of everyday life. Those patterns can be seen as a derivative of modernity or as a "side effect" creating a language that is triggered by need rather than desire.

The genesis of modernity in the Middle East was in complete isolation to the historic and socio-economic conditions that produced the avant-garde project. However, modernity was an event that led to series of forced events of divisions and borders, becoming the inaugural moment of exile and displacement as we know it now.

The project builds around different sites: Kuwait, Amman and the Nahr el Bared Camp. Kuwait started receiving a majority of Palestinian migrant workers at the beginning of the oil boom. In Jordan, Palestinians were core to the formation of the nation state and its modern capital, Amman. Nahr el Bared is a Palestinian refugee camp in Lebanon that was demolished in 2007 by the Lebanese army after an Islamist fundamentalist group took over it.

Saba Innab is an architect, urban researcher, and artist practicing out of Amman and Beirut. She holds a Bachelor of Architecture from the Jordan University of Science and Technology. She has participated in Home Workspace Project in Ashkal Alwan, Beirut (2011 – 2012). Her work has been shown in various exhibitions, most recently in Marrakesh Biennial 6 – 2016, Home Works 7 in Beirut, "Lest the two Seas Meet" at the Museum of Modern Art in Warsaw in 2015 and HIWAR at Darat al Funun-Amman (2013 – 2014). She has worked as an

architect and urban designer with UNRWA on the reconstruction of the Nahr el Bared Camp in the North of Lebanon, a project nominated for the Aga Khan Award for Architecture in 2013. Most recently, she has received the visiting research fellowship initiated by Studio-X Amman - Columbia GSAPP in 2014. Through painting, mapping, sculpture and design, her work explores the suspended states between temporality and permanence, and is concerned with variable notions of dwelling, building and language in architecture.

## MODERATION

Paulo Moreira is a Portuguese architect and researcher based in Porto, Portugal. He is a PhD candidate at The Cass School of Architecture, London Metropolitan University. Moreira is the co-coordinator of The Chicala Observatory, a research cluster based at the Department of Architecture, Agostinho Neto University (Angola). The project has been widely published and displayed in major cultural institutions, including the Vitra Design Museum (Weil am Rhein, 2015), the Guggenheim Museum (Bilbao, 2015–2016), the CCCB – Centre of Contemporary Culture (Barcelona, 2016), the TA Museum of Art (Tel Aviv, 2016) and Palazzo Mora, as part of the 15<sup>th</sup> International Architecture Exhibition, La Biennale di Venezia. Paulo Moreira has been awarded the Tavora Prize (Ordem dos Arquitectos, 2012); the Prize for Social Entrepreneurship (The Cass, 2009); and the Noel Hill Travel Award (American Institute of Architects - UK Chapter, 2009), among other honours and distinctions.

Johannes Warda (PhD) is an architectural scholar and teacher at Bauhaus-Universität Weimar. After studying History, American Studies, Political Science, and Architecture in Jena, Weimar, and Berkeley, he received his Doctoral degree in architecture and preservation in 2014 ("Veto des Materials. Denkmaldiskurs, Wiederaneignung von Architektur und modernes Umweltbewusstsein") from Bauhaus-Universität. He is a Fulbright alumnus and has received a dissertation grant from the German National Academic Foundation, and in 2015/16 the Bauhaus Postdoc Scholarship. Johannes' research focuses on sustainability, preservation, architectural history of ideas, and architectural and design theory. He is a founding member of the design collective *das entwurfskollektiv*. His essays and articles about architecture, design, and the environment appeared in *Frankfurter Allgemeine Zeitung*, *Merkur*, and *HORIZONTE. Zeitschrift für Architekturdiskurs*. Forthcoming: "Keeping West Berlin 'As Found'. Alison Smithson, Hardt-Waltherr Hämer and 1970s Proto-Preservation Urban Renewal", *East West Central*, Vol. 03: Re-framing Identities. *Architecture's Turn to History 1970–1990*, eds. Ákos Moravánszky / Torsten Lange (Basel: Birkhäuser, fall 2016). In fall 2016/17, Johannes is lecturer at the Vienna Academy of Fine Arts.

# DATA

## Pollyanna Rhee

Columbia University

### TEST CASES FOR THE TOTAL ENVIRONMENT: DATA, DEMOCRATIC METHODS AND URBAN PLANNING IN THE 1970S.

In the two decades after the end of World War II, a range of thinkers, politicians, architects and planners attempted to describe their emerging world and its range of problems with the recognition that tools to confront them may not have yet been created. But for some, advances in computing and data management provided a promising direction to address some of these concerns, including the environment, population control and political unrest. Throughout the United States, planners in local governments, universities and scientific institutions worked to create a universal and objective approach to city and regional planning. For example, Santa Barbara, California served as the site of a pilot study in the early-1970s sponsored by the National Science Foundation and the American Society of Landscape Architects that aimed to devise a universal and democratic planning process, which included new forms of data analysis and graphic communication. The study's leaders claimed that these new forms could "cut through semantic difficulties that confuse [...] different political and cultural views" to offer an unambiguous means of conveying complex ideas.

This paper focuses on this and other projects in American cities that attempted to manage their built environment through similar methods. Given the unrest facing American cities, it is unsurprising that many emphasized technical approaches to planning to circumvent conflicts through seemingly objective methods. Investigating the ways that these places embraced new strategies to assess and plan their built environments offers a new perspective to consider the influence of modernism's legacy and raise questions about its afterlife.

Pollyanna Rhee is a PhD candidate in History and Theory of Architecture at Columbia University, where her research centres on modern architectural and environmental histories, especially in the United States. Her dissertation focuses on conservative grassroots environmental movements and their effects on Southern California's architecture and landscape in the twentieth century. She regularly writes book reviews for *The Architect's Newspaper* and her writing has appeared in the *Journal of the Society of Architectural Historians*, *Domus* online and other publications. She has taught at Columbia University, Barnard College and California College of the Arts.

## Helen Runting

KTH Stockholm

## Arthur Röing Baer

Sandberg Instituut Amsterdam

### A CITY OF BITS AND ATOMS: THE UBER NETWORK AS MEGASTRUCTURE.

A world populated by subjects in constant movement: this was the image that fascinated us both, that we kept returning to, in a year-long inter-disciplinary conversation about the technology company Uber and its distributed transport network. Whilst sharp critique has emerged in relation to the labour politics underlying the "ride-sharing platform", its megastructural scale has been largely ignored. Here, we argue, size matters. What are the implications of designing transport architectures for cities assumed to be populated by supposedly "autonomous" subjects in perpetual motion, figures (to quote Joseph Vogl) "wandering in a twilight zone between home and office, career and private life, personal and professional relationships", watched over by the restless procedures of semiocapital? What kind of future is being realized in the present by key players like Uber's founder Travis Kalanick, and – importantly – what forms of deviation from that future might be achievable for designers of distributed transport architectures?

Taking the form of a dialogue between practices – "as", to deploy Isabelle Stengers' first rule of her ecology of practices, "they diverge" – this paper documents a dialogue between disciplines (architecture and marketing) and practices (theory and design),

wherein we weave together sound-bites extracted from social media flows; excerpts from the recent work of Maurizio Lazzarato, Bifo Berardi and Joseph Vogl; and stories from a design practice, in order to explore the political and formal implications of the contemporary megastructure that is Kalanick's Uber.

Helen Runting is an urban planner (B. UPD) and urban designer (PG Dip. UD; MSc. UPD), and a PhD candidate within Critical Studies in Architecture at KTH in Stockholm. Her research is situated within the field of critical architectural theory and addresses the biopolitical productions facilitated by architecture under emergent neoliberal conditions within the Nordic region. Helen is co-editor of the journal *LO-RES*, and a member of *Svensk Standard*.

Arthur Röing Baer is an art director and designer (B. Des), and a Masters student at the Design Department at the Sandberg Institute in Amsterdam, where he also founded and co-organizes the Quicksand lecture series. His work focuses on persuasive design, branding and advertising, with a special focus on the visual narrative legitimizing the "sharing economy". His Masters project is a conceptual and technical proposal for a decentralized cooperative ownership model for urban logistical infrastructures.

## Diana Alvarez Martin

ETH Zürich

### THE CITY AS DIGITAL CONTRACT.

The unprecedented urbanisation of our planet and the spread of ubiquitous computing and urban data streams have given way to the idea of an object which is no longer corpus, but sheer abstraction. Yet, the abstract object is not radically new. Already in the fifteenth century, Alberti's concept of *lineamenta* places the cornerstone of modernity by introducing a clear distinction between object and design where an instantiated object becomes an identical copy of its own design.

In this way, the modernist project focused not on the creation of an architectural object per se, but rather on the establishment of architectural manifestoes and general urban rules that aimed at explaining "how" and "why" design should be exerted, circumscribing either theoretical models or phenomenal approaches. However, information works in a different manner. Information is neither matter nor energy; it doesn't have structure or form. Dealing with information

transforms into a (symbolic) contract with the regular physics of our world. An object, a sound, an image, a map become an any-render, an operational entity constituted by clouds of bits, pixels, dots, voxels; palpitating and unsettled.

With this in mind, is the concept of abstract object (or city) shifting from the world of things and things in their ideality, towards one of multivalent, symbolized and yet unsettled entities or “digital contracts”? How to find (unstable) stability when both indexes and apparatuses of measurement are unsettled? How do these contracts reinvent the concept of *civitas*, as collective contract that engenders the *res publica*?

Diana Alvarez-Marin is a researcher, teaching assistant and PhD candidate at the Chair of CAAD. She is co-author of the book, *A Quantum City, Mastering the Generic*, and is currently involved in the “Quantum City” research group, where she is developing her PhD. This group problematizes the question of the object and the idea of city under the light of abundance of information and computer literacy. Diana graduated with honours from the Ecole Nationale Supérieure d'Architecture et de Paysage de Lille, France in 2007. Her diploma work focused on the shift towards a more virtual phenomenon of “Metapolisation”, in opposition to the widely established idea of “Metropolisation”. After her diploma, she collaborated with international practices such as Rem Koolhaas' OMA and group8. She attended the Master of Advanced Studies (MAS) programme in Computer Aided Architectural Design at ETHZ (2011–2012) and was a visiting researcher at the Future Cities Laboratory in Singapore, interdisciplinary research program of the Singapore ETH Centre (2013–2016).

## Joachim Huber

Berner Fachhochschule

## Michael Walczak

Berner Fachhochschule

### FROM GIS TO THE AUTOMATIC DENCITY ANALYSIS MODEL (ADAM).

“SCCER Mobility” aspires to make the complex dynamics of mobility, transport and all of the energy systems – including their interactions with urban planning – more transparent and therefore easier to understand. The area of competence “Dencity – Urban Development and Mobility” of the Bern University of Applied Sciences addresses the task

of “Urban Planning and Environmental Impact”. The aim is to demonstrate the effects of the interaction between existing building typologies and CO2 emissions from private households. ADAM was developed in order to achieve this goal. The model identifies existing building typologies for the whole of Switzerland and is able to handle an incredible amount of variable data input. To this end, ADAM must be integrated into the Swiss GIS (Geo Information System). ADAM is able to identify, coordinate and superimpose the coordinate systems of the data input. The analysis model is based on its own algorithm, which combines the linking of Open Source data, data from the Swiss Federal Statistical Office, as well as data for CO2 emissions per household. The output of ADAM, with its identification of the household, coordinates and CO2 emissions, constitutes a novel database and map for all existing building typologies in Switzerland. This database can identify existing site-specific typical patterns to assist, optimize and predict in the context of future urban and spatial planning studies in relation to energy consumption and also serves as a basis for cities, municipalities and related organizations (public and private) when making planning decisions. The analysis options that become available for planning scenarios are tremendous. ADAM is the gateway to “Big Data” and spatial analyses and manages “Big Data” and complex processes for architects, planners and engineers during the course of their daily business. The strengths of the analysis models consist in the handling of huge complex amount of data as well as the extraction of the necessary underlying principles. ADAM identifies, processes, combines and classifies data in order to solve questions.

Joachim Huber, Dr. Ing. Dipl. Architect ETH EMBA HSG, Professor for Architecture. Since 2015, Huber has been Deputy Head of Dencity – Area of competence Urban Development and Mobility at the Bern University of Applied Sciences BFH in Burgdorf (CH). From 2006 to 2014, he was Head of Specific Research Unit “Architectural Processes” at the BFH. From 2004 to 2006, he was Executive MBA HSG in General Management at the University of St. Gallen (CH). He has also been a lecturer in Scenographical Design ZHdK (CH) (2003–2006), and a guest professor at Ohio State University (2001–2002), with practical experience in the Netherlands, Germany and Switzerland. In 2002, Huber completed his dissertation on “Urbane Topologie, Architektur der

randlosen Stadt" at the Bauhaus-Universität Weimar. From 1986 to 1993, he studied architecture at the ETHZ and the Architectural Association London.

Michael Walczak, M.A., has been a scientific collaborator for Dencity - Area of competence Urban Development and Mobility at the Bern University of Applied Sciences BFH in Burgdorf (CH) since 2016. Since 2014, he was expert and lecturer for digital technologies for the course of studies Bachelor of Architecture at the University of Applied Sciences and Arts Northwestern Switzerland (FHNW) in Muttensz (CH). From 2012 to 2016, he was assistant with Dencity and the Specific Research Unit "architectural processes" at the BFH. Between 2012 and 2016, Walczak undertook a Masters in Architecture at the BFH, and spent a project semester at Stanford University, California in 2013 - 2014. Prior to this, Walczak completed a Bachelor in Architecture at the BFH. In 2011, he spent an exchange semester at Bremen University of Applied Sciences.

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## MODERATION

Daniel Fernández Pascual is a PhD candidate at the Centre for Research Architecture, Goldsmiths University of London. He holds a MArch from ETSA Madrid, and MSc Urban Design from TU Berlin and Tongji University Shanghai. His research focuses on ambiguity of the law, real estate speculation, demarcation of spatial boundaries, architecture of financialization, and the housing crisis. In 2013 he organized a house lottery to explore alternative tactics to circumvent debt. He also co-founded the Modelling Kivalina Working Group to investigate the changing shoreline and the phenomenon of climate refugees in Alaska, supported by The World Justice Fund 2013. He co-runs Cooking Sections, an independent critical spatial practice that investigates relationships between territory, power structures, land value and food networks through the overlapping boundaries between visual arts, architecture and geopolitics. Cooking Sections was part of the exhibition at the U.S. Pavilion, 2014 Venice Architecture Biennale and are UK-residents of The Politics of Food, Delfina Foundation London. Cooking Sections has led student workshops at the AA, RCA, Goldsmiths, the Bartlett, EPS Alicante, and UTS Sydney.

Steffen de Rudder (PhD) is an intermediate professor of urban design at the Bauhaus-Universität Weimar. He was a guest professor of urban history at the University Anhalt in Dessau, adjunct professor of urban and architectural history at the University Erfurt, a DAAD fellow at the Academie van Bouwkunst in Amsterdam, assistant professor at the Bauhaus-Universität Weimar and adjunct professor at the Humboldt University in Berlin. Before entering the university he worked as an architect and urban planner in Berlin. He received his PhD from the Bauhaus-Universität Weimar and graduated from the Technical University Berlin. His research is focused on the history of post-war modern architecture and urbanism.

# WORKSHOP SESSION B

WED 26 OCT  
14:00 – 18:00



# OBJECT

## Pep Avilés

Princeton University

### FAKTUR, PHOTOGRAPHY AND THE IMAGE OF LABOUR: ON MOHOLY-NAGY'S IDEOLOGICAL USE OF TEXTURES.

In László Moholy-Nagy's *Vision in Motion*, published posthumously in 1947, the Hungarian artist and educator granted texture a very delicate and compromised role in the development of mid-century architecture and design. To him, texture was "the legitimate successor of ornament." Concealed behind the term's phenomenological patina lie specific meanings acquired and transmitted by direct osmosis among various members of the European artistic avant-garde in the 1920s. The use of the word texture by Moholy-Nagy had evolved from the superficial identification of signs and marks in organisms during the late 1920s to the synthesis of craftsmanship and industrial work in the treatment of materials once in the United States. This paper argues that Moholy-Nagy's understanding of textures is deeply indebted to his praxis on photography. Departing from the notion of faktura – a concept that Soviet Constructivists placed at the center of the seamless relation between aesthetics, politics and material production – the presentation will unfold the complex alliance between texture and the photographic medium in the literature and work produced by Moholy-Nagy. The paper also underscores the ideological consequences that the transition towards visual modes of material expression at the dawn of consumerism during the 1930s had.

Pep Avilés is an historian, architect and educator. He holds a diploma in Architecture, a Masters degree in the history and theory of art and architecture from the School of Architecture in Barcelona (Escola Tècnica Superior d'Arquitectura de Barcelona – U.P.C.), and a Masters in Arts degree from Princeton University. Avilés taught previously at Princeton University, Columbia University, Universitat Politècnica de Catalunya and the Barcelona Institute of Architecture, where he was appointed Head of Graduate Studies to design, coordinate and supervise the Masters curriculum. He is the 2012 recipient of the Collection Research Grant at the

Canadian Center for Architecture in Montreal and the 2012–2013 Harold W. Dodds Fellow at Princeton University. His dissertation, "Rhetoric Matters: Image, Textures, and the Discourse around Modern Ornamentation (1932–1961)", explores the transformation of building materials following the impact of medias of production and reproduction. His academic work has been published in journals such as *Footprint*, *San Rocco*, *Volume*, *Project Journal*, *Abitare* and *Quaderns d'Arquitectura i Urbanisme*, among others. He is the editor of the Spanish translation of Sigfried Ebeling's *Der Raum als Membran* (1926).

## James D. Graham

Columbia University

### THE TABULATED ARCHITECT: PSYCHOTECHNICS AND OCCUPATIONAL THERAPY IN THE LABORATORY OF DESIGN(ERS).

The engine of industrial modernity was often fueled by a caloric notion of *Arbeitskraft*, through which labour power was rendered measurable, abstract and in some sense exchangeable. But if Taylorist empiricism implied an architecture of the worker – of managerial efficiencies – where did that leave the figure of the architect? Could design itself be rethought as a kind of work, one that was rendered similarly knowable? Such was the promise of Hugo Münsterberg's invention of "psychotechnics" in 1914, a parascientific discipline that blended industrial management with perceptual psychology and dovetailed with advances in occupational therapy in the context and aftermath of the First World War.

The psychotechnical impulse was to create data from phenomena and human capacities that had previously resisted quantification, and this data largely took the form of single-sheet tables, easily filed as research notes, guides for the creation of space or even architectural report cards of a sort. This paper will offer a brief history of the tabulated designer, touching on moments like Nikolai Ladovsky's *Psychotechnical Laboratory of Architecture*, Erwin Gackstatter's racialized charts and tables concerning landscape, Fritz Giese's study of the *Arbeitshand*, and finally – most centrally for this paper – László Moholy-Nagy's work with returning veterans at the School of Design in Chicago, where he reinterpreted the Bauhaus pedagogy as a kind of occupa-



tional therapy. Taken together, these various projects in laboratizing architecture demonstrate one possible trajectory for understanding the influence of data and metrics on architectural modernity, and cast the Bauhaus as a participant in a more complex milieu of vocational science.

James Graham is a doctoral candidate at Columbia University's Graduate School of Architecture, Planning and Preservation, where he is also the school's Director of Publications. He is the editor of several books on the Columbia Books on Architecture and the City imprint (including the recent *Climates: Architecture and the Planetary Imaginary* and *2000+: The Urgencies of Architectural Theory*), as well as the founding editor of the *Avery Review*. James's in-progress dissertation is titled "The Psychotechnical Architect: Perception, Vocation, and the Laboratory Cultures of Modernity, 1914 – 1945".

## Christopher Green

The Graduate Center,  
City University New York

### TOWARDS A DIGITAL BAUHAUS: THE ANALOG AND THE DISCRETE IN THE GLASS GRIDS OF JOSEF ALBERS.

Josef Albers's earliest experiments with glass have been primarily discussed in terms of the handcrafted and expressionistic origins. By 1925, as the Bauhaus shifted to a program defined by the relationship of art, technology and industry, Albers began producing engraved flashed glass works using industrial methods, seemingly supporting the literature's overwhelming emphasis on this general Bauhaus shift. However, such a binary approach fails to account for the inherent tension between the process and material of the flashed glass, which are at once handcrafted and industrial, and the intense shift in Albers's visual vocabulary. This paper proposes to read the shift to the Bauhaus's canonical modernism as a move not exclusively towards the technological but rather in terms of an adoption of the digital from the analog. As media theorist Alexander Gallo-way has defined, digitality does not simply refer to electronic technology, but rather to a philosophical and aesthetic position which entails a basic distinction of discrete units, such as horizontal and vertical. This posi-

tion, I claim, underlies Albers's approach to using techno-industrial methods as a means of heightening the precision of a discrete ordering of the world in support of his artistic beliefs in rational structure. Albers was intent on meeting what he saw as the demands of the economy of the "stenogram and telegram and code", and thus his flashed glass works were not falling in line with the abandonment of expressionism and the early craft ethos of the Bauhaus so much as pursuing a digital aesthetic order.

Christopher Green is a PhD candidate in Art History at the Graduate Center of the City University of New York and a Graduate Teaching Fellow at Baruch College. His writing has appeared in *ARTMargins*, *Brooklyn Rail*, *Hyperallergic*, *Art F City* and in exhibition catalogues by the New Museum and the Fondation Fernet Branca. He has presented his work internationally, including at the Museum of Modern Art, New York; the University of Oklahoma, Norman; the Ringling Museum of Art, Sarasota; Concordia University, Montreal; and at the Art Institute of Chicago. He most recently coordinated several contributions and responses by Native American artists to *House of Dust*, an exhibition of the work of Fluxus artist Alison Knowles at the James Gallery, New York. His research focuses on modern and contemporary Native American art and the pressures of the digital mode on culture and art making.

## Sarah Borree

University of Edinburgh

### CONTESTS OF PERSPECTIVE: DISPUTING THE STATUS OF ARCHITECTURAL PHOTOGRAPHS.

Recent controversies surrounding the EU's consideration to unify the "freedom of panorama", a principle which grants individuals the right to take photographs of publicly accessible architecture for free use, highlight how closely related the convention of photographic copyrights and our understanding of architecture is, and how it is subject to vested interests. To better understand the emergence of the controversial status of architectural photographs, this paper turns to the 1920s and early 1930s, when the increasing significance of photographs within the architectural discourse destabilised inner-disciplinary hierarchical structures. Drawing on two specific historical situations, the paper argues that the status and pur-

pose of architectural photographs became and still is a matter of contestation, contingent on the roles and interests of various agents. The first, an argument between author Walter Müller-Wulckow and architect Hugo Häring about who should shoulder the costs for photographic prints to be represented in an architectural publication, revolves around the question of who would profit most from the investment. The second casts the spotlight on a dispute between Lucia Moholy and Walter Gropius in the 1930s, which developed around the return of Moholy's misappropriated negatives by Gropius and the compensation for any unconsented use of the images. Here, the arguments draw on conflicting notions of copyright to determine both the status of the pictures but also of the architecture they show. The comparison of the two cases makes visible the changing meaning and status of architectural photographs for the process of defining the image of architecture and its contingency on the roles and interests of those involved in the production of architecture.

Sarah Borree is a PhD candidate in Cultural Studies at the Edinburgh College of Arts at the University of Edinburgh. She studied architecture in Hamburg and Weimar, Germany and Alexandria, VA, USA. Sarah worked at the German Center for Architecture, as editorial staff for the architectural magazine *ARCH+* and as a university research assistant in Christchurch, New Zealand, where she helped to establish a database comprising of historical architectural photographs. Her PhD research is concerned with the role of photography in architectural production processes and is motivated by her interest in the communication of architectural issues within academia as well as for the wider public.

## Jordan Elizabeth Troeller

Harvard University

### REHEARSALS FOR EXILE: ANNI ALBERS AND THE NOMADIC TEXTILE.

Decades after she had immigrated to the US, Anni Albers described a set of textile samples that she had made at the Dessau Bauhaus as her "passport to America". It was due to the innovative samples, Albers suggested, that the architect Philip Johnson arranged for

her and her husband's emigration in 1933. While we may never know whether the Jewish artist's escape in fact depended on these cloth fragments, her statement remains provocative. It points to a horizon of her work that has yet to be explored: weaving as a rehearsal for dislocation.

This paper considers the intersection between textiles, provisional architecture and what it means to build – and leave – a home in the work of Anni Albers. It recovers the importance of *Strukturstoff*, or "structural fabric", in the Bauhaus weaving workshop. Following the arrival of architect Hannes Meyer in 1927, the weavers increasingly pursued textiles as space-defining elements rather than two-dimensional surfaces, a development that culminated in Albers's wall covering for Meyer's ADGB Bundesschule. This experience, I argue, formed a tension, evident in her later writings, between weaving as a modernist medium, defined by its materials and techniques, and weaving as a metaphor for rootlessness. Albers once described cloth's "nomadic nature" as its essential characteristic, providing portable shelter for "a life of wandering". To what degree did the Bauhaus weaving project constitute an integral part of modernism's challenge to traditional modes of belonging and habitation?

Jordan Troeller received her BA in History of Art and Archaeology from the University of California, Berkeley. She earned her Masters in History of Art and Architecture from Harvard, where she is currently a PhD candidate. Her dissertation, "The Bauhaus in situ: The Place of Abstraction in the Weimar Republic", recovers the role of site and locational identity in the development of industrial design at the Bauhaus in the late 1920s. Her research has been supported by the DAAD, the Fulbright Foundation, the Weimar Klassik Stiftung, the Studienstiftung des Abgeordnetenhauses von Berlin, the Freie Universität Berlin and the Jacob K. Javits Foundation. She has taught at Harvard University and at the Whitney Museum of American Art, Independent Study Program, New York. In addition to a focus on the German and Soviet avant-gardes, her research addresses postwar European and American art and the history of photography, and has appeared in *Art News*, *Prefix Photo* and *Art Journal*. She is currently an affiliated doctoral student at BTU Cottbus.

## MODERATION

Robin Schuldenfrei (PhD) is a tenured Lecturer in Twentieth-Century Modernism at The Courtauld Institute of Art, University of London. Her research focuses on the subjectivity, materiality, political agency and social impact of architecture and its objects. She received her PhD from Harvard University's Graduate School of Design and previously held tenure-track positions at the Humboldt-Universität zu Berlin and the University of Illinois at Chicago. She has written widely on modernism as it intersects with theories of the object, architecture and interiors. Her publications include numerous articles and essays and two edited volumes: *Atomic Dwelling: Anxiety, Domesticity, and Postwar Architecture* (2012) and the co-edited volume *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism* (2009). Her book, *Luxury and Modern Architecture in Germany, 1900-1933*, is forthcoming from Princeton University Press. She is concurrently writing a book on objects in exile and the displacement of design.

Johannes Warda (PhD) is an architectural scholar and teacher at Bauhaus-Universität Weimar. After studying History, American Studies, Political Science, and Architecture in Jena, Weimar, and Berkeley, he received his Doctoral degree in architecture and preservation in 2014 ("Veto des Materials. Denkmaldiskurs, Wiederaneignung von Architektur und modernes Umweltbewusstsein") from Bauhaus-Universität. He is a Fulbright alumnus and has received a dissertation grant from the German National Academic Foundation, and in 2015/16 the Bauhaus Postdoc Scholarship. Johannes' research focuses on sustainability, preservation, architectural history of ideas, and architectural and design theory. He is a founding member of the design collective *das entwurfskollektiv*. His essays and articles about architecture, design, and the environment appeared in *Frankfurter Allgemeine Zeitung*, *Merkur*, and *HORIZONTE. Zeitschrift für Architekturdiskurs*. Forthcoming: "Keeping West Berlin's As Found: Alison Smithson, Hardt-Waltherr Hämer and 1970s Proto-Preservation Urban Renewal", *East West Central*, Vol. 03: *Re-framing Identities. Architecture's Turn to History 1970-1990*, eds. Ákos Moravánszky / Torsten Lange (Basel: Birkhäuser, fall 2016). In fall 2016/17, Johannes is lecturer at the Vienna Academy of Fine Arts.

## ARCHIVE

## Philippe Zourgane

AMP Laboratory Paris, ENSA Paris la Vilette,  
ENSA Paris Val de Seine

### PACIFICATION THROUGH MODERN ARCHITECTURE. DE GAULLE'S CONSTANTINE PLAN FOR ALGERIA (1954 – 62).

In this paper I will present visual archives of photos and films produced for information and propaganda by the French army during the Algerian war, including personal narratives, films and photos of soldiers that have only recently been collected. These collections will present the instrumentalisation of modern architecture by the colonial military-civil administration. The *Constantine Plan* was an important program implemented by General De Gaulle in 1959 for the development of Algeria, that has been largely conceived as an important piece in the pacification process. In my paper I will critically assess this plan that has remained a key program in architectural planning, both in Algeria and to some degree in France.

This research is expanding "Programming the Landscape", a research that discusses the role of landscape in colonial pacification efforts, giving specific attention to French landscape management in the colonisation of Algeria.

Philippe Zourgane (PhD) is an architect, an assistant professor of theory and practice of architecture in Paris (ENSA Paris Val de Seine) and a researcher in the Architecture Milieu Paysage CNRS laboratory in Paris. He is co-directing the DPEA postgraduate master programme for AMP laboratory in ENSA Paris La Vilette. In 2013 Philippe completed his PhD in the Centre for Research Architecture, Goldsmith College, University of London. He studied architecture in ENSA Paris Versailles where he obtained his diploma. He has recently also contributed his essay 'Programming the Landscape. Colonial Pacification through Landscape Management' to the book 'Pacification' published by Red Quill Books in 2016. He is also working on his Habilitation à Diriger des Recherches with Didier Fassin in the EHESS in Paris, about vegetation as a political agent. Since 1998 Philippe is managing the architecture firm RozO architecture landscape environment. He developed and realised architectural and landscape projects in different countries, including France, Reunion Island, Senegal and Italy.

## Ricardo Costa Agarez

KU Leuven

### BYWAYS OF MODERNISM IN (POST)COLONIAL TRANSITION: FROM WEIMAR TO PORTUGAL VIA SOUTHERN AFRICA.

The migration of avant-garde architecture follows both well-mapped-out routes and little-known byways that help turn our built environment into a rich tapestry of artefacts in which the culture of architecture is a process, with its actors and crystallizations (buildings) not an end result; rather, it is a fluid construct feeding on social, intellectual, artistic, political and technological sources that disregards national boundaries and flattens high-low hierarchies. Through migration (of people, forms and concepts) across geographical and knowledge spheres, built objects reveal their extra-material nature, as nodes in networks of relations and exchanges.

This paper investigates the byways that, in the middle decades of the last century, connected Portuguese designers with central European references of modern architecture as these were interpreted and conveyed by developments in architectural education and practice in southern Africa. A small house in the Algarve, south Portugal, shows its uncelebrated but influential designer's hands-on appropriation of key models – Gropius' Bauhaus, importantly – as being shaped by South African architect Rex Martienssen's work, particularly in his use of abstract painting principles in architectural composition. Martienssen's impact in Portugal-related architectural cultures can also be seen in the early work of Amâncio (Pancho) Guedes, Wits student and faculty for then-colonial Maputo, Mozambique. Examined in parallel in their metropolitan, colonial and post-colonial contexts, the designs and writings of these three architects offer the opportunity to discuss, through specific cases, the importance of circulation and migration processes – many invisible, some unlikely – for our understanding of the (global) modernist project of the past, and of architecture culture at large, today.

Ricardo Costa Agarez (PhD) is an architect (Dip. 1996) and architectural historian (MPhil 2004, PhD 2013, RIBA President's Award for Research), specialising in the history and theory of nineteenth- and twentieth-century cities and buildings, having written on national and regional identities, dissemination and circulation phenomena, housing and public architecture, and the architectural culture in bureaucracy. He is interested in the interaction between formal and informal practices and in the boundaries and exchanges between schooled practitioners and non-professional actors; in the history of everyday architecture and of objects that escape conventional categorisation; and in the contamination processes between "high" and "low" cultural spheres, seen in their broad social context. The Giles Worsley Fellow of the British School at Rome (British Academy) in 2014, he was FWO Pegasus Marie Curie Postdoctoral Fellow at Ghent University in 2015. His latest book, *Algarve Building: Modernism, Regionalism and Architecture in the South of Portugal, 1925–1965* (Routledge, 2016), stems from his PhD research at The Bartlett School of Architecture, University College London. Dr. Agarez is currently a post-doctoral researcher at Katholieke Universiteit Leuven, Department of Architecture.

## Paulo Moreira

London Metropolitan University

### HYBRID NEIGHBOURHOODS: THE RECIPROCITY BETWEEN CHICALA AND LUANDA, ANGOLA.

Chicala is an informal neighbourhood in the centre of Luanda, Angola. The site began to change rapidly and profoundly as Angola gained independence from Portugal, and civil war broke out (1975–2002). Thousands of internally displaced people moved across the country in search of security and prosperity in the capital. Many settled in Chicala, and the neighbourhood became representative of the country's ethnic and cultural diversity.

Since 2002, in the context of the neoliberal ambitions that followed the end of a long-lasting conflict, Chicala became subject to multiple pressures. The neighbourhood is situated at the confluence of several governmental and privately funded urban renewal projects. It is now experiencing a gradual process of disappearance and replacement by high standard financial, residential and leisure districts. With this irreversible process of transformation under way, the residents are vulnerable to evictions with little right to compensation.

This paper emerged from dissatisfaction with the results of the strategy of clearing this entire neighbourhood without a fair negotiation, and relocating its inhabitants to peripheral resettlement colonies. As the eviction process continued, it became urgent to record and understand Chicala before it was destroyed. The paper does not present simply a study of informal urbanism. It seeks for a broader understanding of cities as hybrid territories, conceived of spatial, political and social networks. The paper highlights the research “devices” that exemplify how architects and urban practitioners can contribute to consolidate “collective memory” of a place.

Paulo Moreira is a Portuguese architect and researcher based in Porto, Portugal. He is a PhD candidate at The Cass School of Architecture, London Metropolitan University. Moreira is the co-coordinator of The Chicala Observatory, a research cluster based at the Department of Architecture, Agostinho Neto University (Angola). The project has been widely published and displayed in major cultural institutions, including the Vitra Design Museum (Weil am Rhein, 2015), the Guggenheim Museum (Bilbao, 2015–2016), the CCCB – Centre of Contemporary Culture (Barcelona, 2016), the TA Museum of Art (Tel Aviv, 2016) and Palazzo Mora, as part of the 15<sup>th</sup> International Architecture Exhibition, La Biennale di Venezia. Paulo Moreira has been awarded the Tavora Prize (Ordem dos Arquitectos, 2012); the Prize for Social Entrepreneurship (The Cass, 2009); and the Noel Hill Travel Award (American Institute of Architects – UK Chapter, 2009), among other honours and distinctions.

## Daniel Fernandez Pascual

Goldsmiths, University of London

### COASTAL RESOLUTION: PROFIT MARGINS BETWEEN BUILDING LAND AND COMMON WATERS IN SPAIN.

On 4 April 2006, a municipal council was dissolved for the first time in the democratic history of Spain. In the Mediterranean town of Marbella, the Court of Justice unveiled a network of politicians turned real estate investors who had been using their legitimate power to adapt the limit between building land and the coastal commons to their own interests. Relying on diverse processes of reclassification of both land and water, architecture became a widespread tool to circulate capital from dubious origins. The real estate boom on the Spanish Mediterranean

shores, and the crisis that followed, can be analysed through the failure in the making of the shoreline of the entire country. The 1988 Spanish Law of the Coast and subsequent reforms have not protected nature, as initially promised. Instead, they largely instrumentalized scientific reports to invent a shoreline anew while generating abundant profit margins. According to the Law of the Coast, the shore of the sea extends to the highest tide in history. However, this has led to a number of ambiguous situations embedded in the definition of spatial margins and real estate profit margins. Every twist of the shoreline explains not where tides are active, but rather where politics fail to make an ethical decision. Contextualized in a global context of “habitat banking”, this paper will critically analyse the role of protecting and unprotecting plant and animal species to understand their spatial agency in creating “natural capital” for the built environment.

Daniel Fernández Pascual is a PhD candidate at the Centre for Research Architecture, Goldsmiths, University of London. He holds a MArch from ETSA Madrid, and MSc Urban Design from TU Berlin and Tongji University Shanghai. His research focuses on ambiguity of the law, real estate speculation, demarcation of spatial boundaries, architecture of financialization and the housing crisis. In 2013, he organized a house lottery to explore alternative tactics to circumvent debt. He also co-founded the Modelling Kivalina Working Group to investigate the changing shoreline and the phenomenon of climate refugees in Alaska, supported by The World Justice Fund 2013. He co-runs Cooking Sections, an independent critical spatial practice that investigates relationships between territory, power structures, land value and food networks through the overlapping boundaries between visual arts, architecture and geopolitics. Cooking Sections was part of the exhibition at the US Pavilion, 2014 Venice Architecture Biennale and are UK-residents of The Politics of Food, Delfina Foundation London. Cooking Sections has led student workshops at the AA, RCA, Goldsmiths, the Bartlett, EPS Alicante and UTS Sydney.

## Helene Kazan

Goldsmiths, University of London

### THE OBJECT OF RISK: CHALLENGES OF THE HUMAN RIGHT TO SHELTER.

Synonymous with the volatile nature of the sea, risk, and therefore insurance, was conceived on the shifting strata where sea meets land, as a colonial apparatus for controlling the precarious nature of trading valuable human and non-human commodities across turbulent waters. Taking the colonial conception of risk as its starting point, this study argues that as a mechanism of distribution it was designed to benefit those who were seen as being advanced enough to employ its technological strategies, instigating from the outset an unequal distribution, through a colonial understanding of value in relation to human life and resource commodities. Under these terms, this thesis will observe risk from the Lebanese context, in order to reveal how in the colonial era risk's unequal distribution came to embed a condition of precarity across Lebanon's geopolitical setting.

This research will follow three key fields of risk analysis, as understood from the Lebanese perspective: first and foremost in relation to human conflict; second, in observation of financial risk assessment; and finally, risk in association with the effects of climate change. This study will be focused through a series of architectural typologies of domestic space, the materiality of which will reflect its own mode of transition as it is constructed in the present, through the imagination of a certain future. In the example of these case-studies the transformative force is that of three potentialities: destruction, development and displacement. As a pragmatic attempt to consider these conditions alongside one another, this research intends to identify their complex collective nature, as an entangled network of power and force relations.

Helene Kazan is a spatial practitioner, writer and current CHASE-funded PhD candidate at the Centre for Research Architecture, Goldsmiths, University of London. Recent work includes: commissioned online project "Engineering Shelter" for *Ibraaz*, and "The Right to Shelter", a conversation between Kazan and Amal Khalaf, Commissioning Editor for *Ibraaz* (2015). Recent publications include "Risk (De)constructed:

Through the Future Image of Home" in the 24<sup>th</sup> Edition of Cambridge University's Architecture Journal, on the "Future Domestic" (2015). Kazan has given public lectures on "(De)constructing Risk: A Domestic Image of the Future" at the University of Applied Arts, Vienna, the Strelka Institute for Media, Architecture and Design, Moscow and for "Urban Encounters: Movements / Mobilities / Migration" at Tate Britain. Her project "A Cartography of Risk" was exhibited as part of "Forensis" at the Haus der Kulturen der Welt (HKW) in Berlin, and contributed to the book *Forensis: The Architecture of Public Truth* (Sternberg, 2014). Kazan formed part of the research group "Modelling Kivalina", which was awarded the World Justice Opportunity fund in 2013. Further exhibitions include "Exposure" at the Beirut Art Center (2013), Lebanon and documenta(13), Kassel (2012).

## Peter Volgger

Innsbruck University

### COLONIAL MODERNITIES AND POSTCOLONIAL EXPERIENCES IN ASMARA / ERITREA.

This paper summarises the results of a research project on Italian colonial architecture conducted in Asmara. The city centre hosts an exceptional range of architectural styles, including a number of iconic buildings. The current project to nominate Asmara for inscription on the UNESCO World Heritage List is the latest in a series of initiatives. The cultural identity and collective memory of contemporary Asmara is complex, fascinating and at times for foreigners counterintuitive. One might find it difficult to reconcile the renewed effort for preservation of its architecture with the nefarious colonial associations and the role which colonial nostalgia plays in contemporary Eritrea. The second part analyses another exclusive term: that of the "bella Asmara" image as an illusory location of authenticity, the impossibility of a romantic return, namely, to the recovery of an authentic modernity through aesthetisation. Re-imagining the modernity and future of the postcolonial capital necessitates the mediation. As examples for such "trial balloons" I'd like to give a short insight in Scego's Roma negata, Arnone's Asmara Bars and Treiber's exploration of the Piccola Roma in Eritrean refugee camps in Sudan.



Peter Volgger (PhD) studied Philosophy, Architecture and Art History in Innsbruck. Since 2003, he has worked as a freelance architect. He started his academic career in 2009 with his PhD on migration and trans-urban phenomena. His research broadly addresses intersections between culture, philosophy and design in the built environment. He joined recently the Institut für Gestaltung at Innsbruck University as an Assistant Professor and the Institute for Raumplanung in Liechtenstein as a Guest Professor. He was invited to the renowned "Archtheo-Conference" in Istanbul and the Calandra Institute in New York to present his research work. Peter Volgger is independently and collectively working with the "Asmara-Arbate Group" on the preparation and developing of the UNESCO - World Heritage in Asmara / Eritrea. He is cofounder and member of the "Research Centre on Migration and Globalisation" in Innsbruck.

## MODERATION

Nora Akawi is an architect based between Amman and New York. In 2012, she joined Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP) as curator of Studio-X Amman, a regional platform for programming and research in architecture run by Columbia GSAPP and the Columbia Global Centers | Amman. At Studio-X Amman, she leads the conceptualization and implementation of public programmes and research initiatives on architecture in the Arab Mashreq by curating conferences, workshops, publications, screenings, lectures and other collective forms of production in partnership with researchers or institutions in the region. Since 2014, she has been teaching a graduate seminar course focused on borders, migration, citizenship and human rights at GSAPP.

She studied architecture at the Bezalel Academy of Art and Design in Jerusalem (B.Arch 2009). In 2011, she received her MS in Critical, Curatorial and Conceptual Practices in Architecture from Columbia GSAPP (MS.CCCP 2011), where she received the CCCP Thesis Award. Her thesis investigates the role of the archive in the formation of alternative political and spatial imaginaries in Palestine.

She participates as Visiting Lecturer at Stockholm's Royal Institute of Art, in the Critical Habitats post-graduate programme, and has served as a critic in architecture programmes at Columbia GSAPP, Barnard College, PennDesign, Harvard GSD, Georgia Tech, the Applied Science University in Amman and GJU's SABE, among others. Publications include the book *Architecture and Representation: The Arab City* (co-edited by Amale Andraos, Nora Akawi and Caitlin Blanchfield, Columbia Books on Architecture and the City, 2016) and "Jerusalem: Dismantling Phantasmagorias, Constructing Imaginaries" in *The Funambulist: Militarized Cities* (edited by Leopold Lambert, 2015).

Tom Ullrich is a research assistant at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) at Bauhaus-Universität Weimar and an editorial assistant of the *Zeitschrift für Medien- und Kulturforschung* (ZMK). He studied Media Studies, Photography and Film Studies in Weimar, Lyon and Paris.

In his dissertation, he deals with insurgent barricades as socio-technical artefacts and infrastructures of revolutionary Paris (1830–71). His research interests include media theory and cultural techniques, history of photography, videographic film and moving image studies, Walter Benjamin's urban and visual investigations of modernity, and media archaeology of revolutionary Paris.

In May 2016, Tom Ullrich took part in the exhibition "La place comme théâtre de la foule révoltée" organised by the Ecole Nationale Supérieure d'Architecture Marne-la-Vallée and Paris-Malaquais with a large-size image montage on the revolutionary appropriation of street furniture in Paris (1830–1968). For the annual exhibition *summaery* 2016, he built the documentary installation *Barricades* in the University Library of the Bauhaus-Universität Weimar.

# MIGRATION

## Anna Vallye

University of Pennsylvania  
Connecticut College

### A TRANSATLANTIC STUDY IN TECHNIQUES OF GOVERNANCE: WALTER GROPIUS'S AND MARTIN WAGNER'S CAMPAIGN FOR POSTWAR PLANNING.

Scholarship on the Bauhaus diaspora in the late interwar and postwar period has had much to say about the migration of pedagogical approaches, ideologies and design aesthetics. However, not enough attention has been devoted to examining how émigré Bauhäusler, used to navigating Weimar Republic politics, contended with new political, economic and legal structures of governance in their adopted countries.

This talk presents a case study in the pitfalls of modernist expertise transfer from Germany to the United States during the interwar and war years. As eminent émigrés, Walter Gropius and Martin Wagner bore the legacy of extensive experience working with the managerial and political structures of the nascent social democratic state in Weimar Republic Germany. In their adoptive country, they confronted the evolving apparatus of the American welfare state, emergent in the New Deal and consolidated during war mobilization in part through adopting and modifying Western European models. During the 1940s, Gropius and Wagner collaboratively produced a series of speculative publications, studio projects and similar ventures, which outlined an approach to postwar state-spon-

sored rebuilding of the nation's urban fabric. Their proposals attempted to translate the current technocratic discourse of economic policy into terms amenable to architectural intervention, expressing the balance between economic freedom and state management that was the central imperative of the American welfare state as a relationship between (private) dwelling and (public) land.

Anna Vallye (PhD) is Assistant Professor in Art History and Architectural Studies at Connecticut College (2017–), and is currently Mellon Junior Fellow in Humanities, Urbanism and Design at the University of Pennsylvania.

Vallye is working on a book titled *The Management of Modernity: Modern Architecture and the Politics of State Governance*, which focuses on the American careers of German-speaking architects, planners and designers Walter Gropius, Martin Wagner, Ludwig Hilberseimer and Gyorgy Kepes in the interwar and immediate postwar period. Vallye holds a PhD in Art History from Columbia University. Previously, she was Research Associate at the School of Arts and Sciences and the Sam Fox School of Design and the Visual Arts at Washington University in St. Louis and Andrew W. Mellon Postdoctoral Fellow at the Philadelphia Museum of Art, where she curated "Léger: Modern Art and the Metropolis" (2013–2014). She is the author of the 2014 Dedalus Foundation award-winning exhibition catalogue by the same title, as well as essays in several edited scholarly anthologies and catalogues, and in journals such as *arq: Architecture Research Quarterly*, *Constructs* and *Grey Room*.

## Azadeh Mashayekhi

TU Delft

### "MAKING THEM LIKE US": THE TRANSFER OF ARCHITECTURAL AND URBAN PLANNING IDEAS TO IRAN DURING THE COLD WAR.

The concept of the Third World was coined during the Cold War in reference to countries that belonged neither to the socialist nor capitalist block. Iran was among these so-called Third World countries, diagnosed as backward and underdeveloped since the turn of the twentieth century and, by the 1950s, striving for political identity, modernization and industrialization. This paper looks at the instances of American and European involvement in the production of urban space in Iranian cities since the concept of the "Third World" was introduced, up until the 1979 Islamic Revolution, and shows how the trajec-

tories of knowledge transfer amounted to more than an asymmetrical power relationship between donor and recipient. Instead, by drawing on unexplored archival material, this research brings forward the argument that in Iran, the conceptual base and the design of such global modern urban spaces were formulated not only in relationship between American or some European town planners and Iranian counterparts but in a multipolar exchange between technocrats and experts from different parts of the globe. Ultimately, this paper not only discusses the "imposed modernism" and its adaptation to the condition of Iranian cities, but also shows how the modernist idiom had been increasingly challenged.

Additionally, this project seeks to make a meaningful contribution to an alternative historiography of Cold War urbanism and the impact of transnational architecture practice in the Middle East. Lastly, this study aims to signal how the expert culture emerging in the latter half of the twentieth century continues to influence the architecture of modern cities in Iran.

Azadeh Mashayekhi (PhD) studied architecture at Azad Tehran University. After two years of working at the Iran Organisation of Cultural Heritage with UNESCO, in 2006 she moved to the Netherlands, where she finished her post-graduate studies in European Urbanism (EMU) in 2008. She joined Office for Metropolitan Architecture (OMA) in 2009, where she worked on several architecture and urban design projects, as well as contributing to the book project *Al Manakh II* in collaboration with *Volume* magazine in 2010. She started her PhD research in 2011 at TU Delft at the Faculty of Architecture. Her research concerns the history and theory of modernity and urbanism as it relates to the twentieth-century urbanization of Tehran. This project developed a new approach to the framing and visualization of the historical process of urbanization in Tehran. In 2014, she initiated and curated the first ever Iranian Pavilion at the Venice Biennale of Architecture. She has published articles in several publications such as *Volume* and *Polis*, and has collaborated with the Netherlands Architecture Institute and the International New Town Institute on several research projects. For her current research project "Making Them Like Us" she recently received a grant by Graham Foundation for Advanced Studies in the Fine Arts.



## Hamed Khosravi

Oxford Brookes University

### OBSCURED MODERNISM: REVISITING THE LEGACY OF GABRIEL GUEVREKIAN.

"I felt very odd", said the 25-year-old Gabriel Guevrekian on being appointed vice-president of the music section at the 1925 Exposition des Arts Décoratifs in Paris. "I was hardly more than a boy, and the rest of the jury were old men." Less than three years later, we see the precocious architect again, standing in the front row of a group photograph commemorating the founding of CIAM at La Sarraz in 1928. Immediately recognizable by his bald head, sharp double-breasted suit and confident, upright posture, Guevrekian radiates an obvious assurance – all the more remarkable given that he was standing shoulder to shoulder with many of the leading lights of the modern movement, among them Max Ernst, Mart Stam, Josef Frank, Siegfried Giedion, Gerrit Rietveld and, skulking towards the back of the group, Le Corbusier. Not yet 30, Guevrekian was now recognised as one of the protagonists of the European avant-garde. But other roles awaited him. Before another decade was out, Guevrekian had hopped continents to work on a series of monumental buildings that were designed to present to the outside world the modern face of Reza Shah's Iran. Then, after a career drought coinciding with the Second World War, he again moved thousands of miles to take on his final guise, first as a professor at Alabama Polytechnic Institute in 1948 and shortly after at the University of Illinois where he taught until his retirement in 1969.

This paper will aim to reconstruct the work and influence of Guevrekian's works from Tehran to Vienna, Paris, Saarbrücken, London, Auburn, Pittsburgh and Chicago and present the architect as a forerunner of the modern movement and promoter of cross-continental exchange of ideas.

Hamed Khosravi (PhD) is an architect, writer and educator. He graduated from the Faculty of Fine Arts, University of Tehran (BA). He holds a Master in Architecture (Msc) from Iran University of Science and Technology. He later studied Urbanism at TU Delft and Istituto di Architettura di Venezia (European Post-graduate Master in Urbanism-EMU). Hamed received his PhD in "The City as a Project" programme at TU Delft / Berlage Institute. Hamed teaches at the school of architecture, Oxford Brookes University and is a guest lecturer at the Faculty of Architecture TU Delft. In 2013, he co-founded Behemoth, a Rotterdam-based architectural think-tank, with whom he curated "Architecture of Fulfilment" at the 2014 Venice Biennale, "Penelope; the Endless Loom" for the Supreme Achievement, Rome 2015, and "Cerberus, the Three-Headed Monster" for the 2016 Venice Biennale. His recent articles include "Camp of Faith" (2013), "Geopolitics of Tabula Rasa" (2014) and "Discreet Austerity" (2015).

## Laura Martínez de Guereñu

IE School of Architecture and Design, Madrid

### OPENING TRANSNATIONAL PATHS: THE ARRIVAL OF BAUHAUS PRODUCTS IN BARCELONA.

The Bauhaus sent objects from its carpentry, metal and weaving workshops to the 1929 Barcelona International Exposition. Lilly Reich and Ludwig Mies van der Rohe designed the interiors of all German sections. Besides arranging more than three hundred industrial exhibitors, Mies ubiquitously displayed his original furniture of the Weissenhofsiedlung and soon after registered two patents in Spain. Josef and Anni Albers traveled to see the exhibition. Anni explored the advances in looms and textiles, since she would lead the Bauhaus weaving workshop during the fall. Josef photographed several elements of the fairground and the city's fabric, which would have an impact on his explorations of transparency in the 1930s.

Marcel Breuer financed a four-month sabbatical period in Spain with the royalties of his tubular steel furniture in 1931. Breuer learned the meaning of the Spanish proverb "Sun and Shadow" from the bullfights, which he would recall in the late 1940s to explain his design philosophy. Walter Gropius met Breuer at the CIRPAC preparatory meeting of CIAM IV, and funded his trip to Barcelona with a lecture he gave on "Arquitectura Funcional".

With documents from twenty different archives, this paper reveals the bidirectional creative exchanges between the Bauhaus and Barcelona from 1928 to 1932. It brings to light the role of the Bauhaus products (workshop objects, interior designs, furniture, lectures, photographs) in opening up transnational paths in continental Europe and shows the impact of the environment of Barcelona and its cultural features in the Bauhausers' design principles in future years.

Laura Martínez de Guereñu (PhD) explores the creative exchanges between northern and southern Europe as well as North America, through the travels and migrations of the architects and artists of the twentieth century. She is currently developing the project "Bauhaus, Spain, America: Exchanges and Cultural Transfers (1928 - 1975)" for which she was awarded a BBVA Foundation Grant for Researchers and Cultural Creators. Outcomes of this investigation are "Bauhausers on the Franco-Spanish Border" (Architectural Histories, Travel, EAHN, 2016) as well as "Anni Albers and Lilly Reich in Barcelona 1929: Weavings and Exhibition Spaces" (MoMoWo, 2016). She has published several articles on architects, artists and thinkers on modern tradition and she is the editor of *Josef Albers: An Anthology (1924 - 1978)* (Fundación Juan March, 2014). Her research has received the support of the Fritz Thyssen Stiftung, The Josef and Anni Albers Foundation, RCC-Harvard University and Fundación Rafael del Pino, among other institutions. She holds a PhD and a Dipl Arch from University of Navarra, and a Master in Design Studies with distinction from Harvard University. She is an Assistant Professor at IE University (Madrid-Segovia).

## Loukas Bartatilas

Bauhaus-Universität Weimar

### BAUHAUS INFLUENCES ON POST-WAR GREECE: THE ARCHITECT IOANNIS DESPOTOPOULOS.

Ioannis Despotopoulos was the only Greek student of the historical Bauhaus. He belonged to the group of Bauhaus students who came from abroad and brought their influences from other cultural contexts, as well as to the group of students who were forced to migrate from their country either in the time before, during or after the Second World War.

This paper will be divided into two parts. The first part will present how Despotopoulos experienced the Bauhaus and Germany in the 1920s through the analysis of his 1982 text about the Bauhaus, a 1978 interview

about teaching methods there and a 1970 lecture about the work of Walter Gropius. The second part will present how Despotopoulos applied his influences from the Bauhaus and his stay in Germany to the 1930s Greek context through the analysis of two texts published shortly after he returned to Greece in 1932 and before the 1934 CIAM in Athens. During the 1930s, the time when the modern era arrived in Greece, Despotopoulos was one of the protagonists of this early Modern Movement and one of the few representatives of the German school of thought at the CIAM.

Both parts will give a first insight, on the one hand, to how the Bauhaus was perceived and understood by a student coming from another culture and on the other hand how Bauhaus ideas were spread to this other culture through the later work of this student.

Loukas Bartatilas (PhD) holds a Diploma of Architecture from the University of Thessaly, Volos, Greece (1999 - 2006) and an MFA in Public Art & New Artistic Strategies from the Bauhaus-Universität Weimar (2008 - 2010). In 2009, on the occasion of the 90<sup>th</sup> anniversary of the Bauhaus, he participated as a visiting student in the workshop Chicago Bauhaus Labs, organised by the School of the Art Institute, Chicago, USA.

Since 2014, he has been a PhD candidate at the department of History and Theory of Architecture of the Bauhaus-Universität Weimar, Germany, researching the influence of the Bauhaus on Greek modernist architecture through the work of Ioannis Despotopoulos, the only Greek student of the historical Bauhaus.

He works parallelly in the field of city making through social urban planning and public art, focusing on neighbourhood participatory urban projects. He is a representative of the Robert Bosch Cultural Managers Network and lives and works between Athens and Berlin.

### MODERATION

Marija Drémaitė (PhD) is an associate professor at Vilnius University, Faculty of History, Department of Theory of History and Cultural History. Since 2006 she holds a PhD in History of Architecture; her scientific interest is focused on twentieth-century modern architecture, socialist modernism and industrial heritage. In 2012, she co-authored a book on architecture in Soviet Lithuania, in 2014, she co-edited the volume, *Modernism: Between Nostalgia and Criticism*, and in 2016, she published a book on industrial architecture in interwar Lithuania (1920 - 40). Her book, *Baltic Modernism* (DOM Publishers, Berlin) is forthcoming in 2017.

Simone Bogner studied Art History at the Freie Universität Berlin / Universität Wien and Heritage Preservation at the Technische Universität Berlin. 2012 she was a project manager and press officer for the German contribution „Reduce / Reuse / Recycle“ of the 13<sup>th</sup> Architecture Exhibition, Biennale di Venezia. 2012–2016 she worked as a research assistant Bauhaus-Universität Weimar, Department Heritage Preservation and History of Architecture. Her research interests are preservation practices in the former GDR, the appropriation of history in Post War architectural modernism and the representation of the built environment in film and media. As a photographer she has been working on the intersection of art and research together with London based artist Adam Knight; their book will be published with Mbooks, Weimar in 2017. Since 2015 she is the programme director of the DFG Research Training Group „Identity and Heritage“, a structured PhD programme of TU Berlin and Bauhaus-Universität Weimar, which will start in October 2016. In her PhD thesis she examines the appropriation of history entitled „But how can you do without history?“ – Heritage, Tradition and Identity in CIAM's Post-War Discourse on Urban Design 1943–1959, including research visits at the Architectural Association in London, the ETH Zürich and the Graduate School of Design, Harvard University, Cambridge / Mass.

## DATA

### Markus Schlaffke

Artist / Filmmaker,  
Bauhaus-Universität Weimar

#### LOST SOUNDS OF KABUL

When the international community entered upon nation building in Afghanistan in 2001, culture building followed in its wake.

A number of these reconstructional attempts aimed at the musical culture, which had been the topic for political and religious controversy in Afghanistan in the past over a long period of time.

The devastation of traditional musical praxis, the loss of stylistic diversity and the impoverishment of musical forms became a cipher in cultural policy since then. While the iconoclasms of the Taliban, who had banned music in Afghanistan, outrage the west, the loss of specific auditive memories has left its traces in the cultural identity of many Afghans.

The “lost sounds” have thus become a projection of manifold intentions of reconstruction. The collective memory of sound is being catalyzed by the ongoing process of digitalization that brings many forgotten auditive artefacts back to our attention. Historical archives are being digitized and published, ethnographic collections are being reevaluated, and private collections of music lovers are being published on social media networks in great numbers.

Among the growing transnational Afghan community, western institutions become key players in the aesthetical discussion of sound quality. Cultural promotion as well as research projects worldwide reshape the order of Afghan auditive identity perspectively.

Tonal memories thus become involved in dynamic processes of transformation and translation, which are driven by diverse policies of memory. Based on the lost sounds from Kabul, the project listens to the history of various involvements of aesthetics and politics.

Markus Schlaffke studied Visual Communication and Fine Arts at the Bauhaus-Universität Weimar. As a filmmaker and media artist he produced numerous documentaries and participated in several exhibitions. Since 2012, he continuously travels to Afghanistan and documents the efforts to revive the music scene in Kabul. As a PhD candidate in the doctoral degree programme in Media Art at the Bauhaus-Universität Weimar he continues these observations.

### Jan Lemitz

Artist

#### VIRTUAL DUST: THE WHITE CITY MYTH OF TEL AVIV.

Deploying the allegory of Tel Aviv as the “city built on sand”, this paper seeks to unravel the myth of an urban environment built into a landscape without a past, through a photographic documentation.

The narrative used to tell Tel Aviv's history and spatial development is prevalently reduced to the influence of the International Style and the Bauhaus architecture during the founding years. Today, the real estate market has radically transformed the urban landscape of Tel Aviv and the urban sprawl of Israel's Central District surrounding it draws

strongly from this narrative. The commodification of urban space is part of a dynamic bubble that spills over, exceeding the city limits and, subsequently, those of the state by both economic and military means. Employing photographic research and practice the project investigates architectural vocabulary in an attempt to render it legible.

Jan Lemitz is a photographer and visual artist based out of Düsseldorf. He attained a BA in photography at the University of Brighton in 2003 and graduated from the MA in Research Architecture at Goldsmiths, University of London in 2011. His photographic work is focused on landscape, architecture and infrastructures. As ongoing project work about the Eurotunnel between Calais and the UK, "The Registration Machine" and "Innocent Passages" were funded and exhibited by the Musée de beaux-arts de Calais as well as Fabrica in Brighton and the Time and Place Network. The work has been shown internationally including contributions to "Smuggling Anthologies" in Idrija, Slovenia and "This is not a Gateway" Festival in London. Jan is currently working on "Bildern von Kriegen", a project on the military usage of landscape and infrastructure in times of the Cold War and today.

## Francesco Sebregondi

Goldsmiths, University of London

### A MILLION TONS OF CEMENT DUST: FRONTIER URBANISATION IN THE GAZA STRIP.

This paper presents a critical analysis of the ongoing process of reconstruction of the Gaza Strip. The 2014 operation code-named "Protective Edge" was not only the deadliest of the three attacks carried out by the Israeli military in Gaza since 2009; it also stands out for the extent of the destruction it brought about to the built environment. In spite of the critical need for reconstruction in the aftermath of the war, the blockade of Gaza remains in force. Brokered and managed by the UN, the Gaza Reconstruction Mechanism was put in place to ease the entry of construction materials into the Strip. In practice, it consists of a database of unprecedented size and granularity, the operations of which are playing a central role in shaping a new urban condition in Gaza.

Rather than its initial outputs, it is the mechanism of reconstruction itself that the paper will examine most closely – namely

the specific actors, techniques, instruments and protocols that it gears together to channel and modulate a material flow. In doing so, it will try to describe the constitution of a governmentality that takes the management of circulation as its object, and the urban as its territorial form. In this perspective, the paper will argue that the ever-shorter cycles of un-making and re-making of Gaza's urban fabric must be approached as a new model of urbanisation. Rather than a state of exception, Gaza increasingly constitutes the radical version of a new global norm.

Francesco Sebregondi is an architect, a researcher, and a graduate from the Centre for Research Architecture. Since 2011, he has been a Research Fellow at Forensic Architecture, and was formerly Coordinator of the collective project (2013–2015) and co-editor of its main publication, *Forensis: The Architecture of Public Truth* (Sternberg Press, 2014). Francesco is the architect of the PATTRN project, an open-source tool for data-driven, participatory mapping designed to be used in the fields of conflict monitoring, human rights and citizen journalism. Between 2013 and 2015, he taught in the School of Architecture at the Royal College of Art, on the topic of "architecture and activism". Since 2015, he has been a doctoral candidate at Goldsmiths, University of London. His current research explores notions of logistical power, data politics and planetary urbanisation.

## Tommaso Franzolini & Fabrizio Ballabio

Architects

### DIGITAL REAL ESTATE: FORECASTING LONDON'S FUTURE PRODUCTIVE LANDSCAPE.

To address the city today is to engage with the entire spectrum of dynamic strategies and processes that shape the built environment that is still commonly referred to as real estate but that in truth is increasingly shaped by immaterial assets and once invisible infrastructures. Current trends highlight the convergence of energy, data and advanced manufacturing facilities within urban environments as a key driver of change for both lifestyles and real estate dynamics. By focusing on Greater London as a case study, the paper will provide an understanding of how current planning policies and development

schemes are regulating and accelerating the emergence of the city's future productive landscape, which can be termed *Digital Real Estate*.

The methodology of the research will consist of focused computational mapping and modelling exercises aimed at the spatial analysis of the layered sets of policies and market trends concerned with the development of *Digital Real Estate*. The objective is to develop both analytical and strategic tools to ground the topic within the discussion on architecture, the city and contemporary polity. Although the research can be considered as a close reading of contemporary spatial practices within the realm of advanced technological infrastructures in metropolitan environments, it will also address their social and political implications in a given territory. Dealing with high performance building types conforming to global as much as local standards, we will not only inquire into their localization and supply chains but also their capacity to become employment generators and place-makers.

Tommaso Franzolini is a practicing architect and a researcher. Tommaso is currently project architect of the Advanced Technologies Sector for Scott Brownrigg Group in London, leading the strategic planning and architectural design of the largest Nuclear New Build project in Europe. Previously he worked at Foreign Office Architects in London on large-scale masterplanning and transport assignment. Tommaso is the founder and director of Factory Futures: a think tank at the Architectural Association School of Architecture run in partnership with the Adriano Olivetti Foundation and Gehry Technologies Europe. Through both practice and research activity, Tommaso continues to explore the European industrial heritage as a cultural matrix for the development of a new European productive landscape, including the development of innovative architectural strategies through computational design and manufacturing techniques.

Fabrizio Ballabio is an architect and educator based in London. He graduated in Switzerland at the Academy of Architecture in Mendrisio (AAM) and received his Masters with Distinctions at the Architectural Association in London, where he currently teaches as a Studio Master in architectural design and in the History and Theories Studies. Ballabio is a co-founder of *àyr*, an art and architecture collective reflecting on domestic space within the post-internet city. He has recently published in *Harvard Design Magazine*, *Volume* and the *AA files*. He has been a guest critic and lecturer in a number of Universities in UK and abroad. In 2016, Ballabio participated in the 15<sup>th</sup> Venice Architecture Biennale and in the 8<sup>th</sup> Berlin Biennale for Contemporary Art.

## Wulf Böer

Institute for the History and Theory of Architecture (gta), ETH Zurich

### BREATHING WALLS AND WINDOWLESS BUILDINGS, OR: TWO SIDES TO AN ATMOSPHERIC UTOPIA.

In the early decades of the twentieth century, the rapidly growing air-conditioning industry in the United States promised a new form of architectural interior. Recent inventions in modern ventila-

tion technology, allowing for the full control of air's heat, circulation, humidity and cleanliness, were accompanied by utopian concepts of life inside buildings. Proponents of artificial ventilation glorified total air-control as a vision of a bright and modern future, highlighting the potential benefits of hygienic, well-tempered spaces that were able to sustain the health and comfort of residents and optimize the efficiency of office workforces. If houses were equipped with uniformly climatized spaces in which controlled air and artificial lighting create a perfect environment, some engineers argued, any immediate physical connection to the exterior, such as windows, will inevitably become obsolete.

Meanwhile, intellectuals in Europe, such as former Bauhaus student Siegfried Ebeling (1894–1963), became equally engaged in the technical possibilities of controlling the atmosphere in buildings. In his nebulous, yet radical vision of a biologically inspired architecture of climate control, Ebeling conceives of the house as an organic structure, automatically mediating the flows of energy (air, light, radiation) between the inhabitant and the outer environment. He envisions the facade to become an organic building shell, a "breathing wall". Contrasting the ideas of seemingly pragmatic engineers and those put forward by so-called avant-garde architects, this paper will explore concepts of atmospheric control developed during the 1920s and their relevance within the history of modern architecture.

Wulf Böer is a registered practicing architect, working both in the fields of theory and design. He studied architecture at the Technical University of Munich and the University of California, Los Angeles. Wulf gained experience working as collaborator at the firm Diener&Diener Architects, where he conducted several urban design and large-scale housing projects. His academic research focuses on technological and environmental aspects of architectural history in the twentieth century. Wulf is currently a PhD candidate at the Institute for History and Theory of Architecture (gta) at the ETH Zurich. The title of his dissertation is "Air-conditioning, Architecture, and Modernism. On the History of the Controlled Environment, 1906–1952".

Claudia Tittel (PhD) studied Art History, Cultural Studies and Architecture in Berlin as well as Paris. She received her PhD from the Humboldt University in Berlin. From 2009 to 2011, she was Assistant Professor at the department of Media Art at the Academy of Visual Arts in Leipzig; from 2011 to 2015 for the Chair of Media History and Aesthetics at the department Art History at the Friedrich Schiller University in Jena. Since 2015, she has worked as Assistant Professor for the Chair of History and Theory of Cultural Techniques at the Bauhaus University in Weimar. She has held numerous teaching positions at institutions including the Berlin University of the Arts, the University of Potsdam and the University of Music and Theater in Hamburg. Her curatorial projects include, amongst others, the festival "Re-\*, Recycling\_Sampling\_Jamming, Künstlerische Strategien der Gegenwart" (Academy of Arts, Berlin, 2009) and the exhibitions "Editing Spaces. Reconsidering the Public" (Academy of Visual Arts, Vilnius, 2011), "Imaginary Landscape. Hommage to John Cage" (Kunstverein Gera, 2012), "Serielle Materialität. Imi Knoebel und Peter Roehr" (Kunstverein Gera, 2013), "Tilde. Die Anwesenheit der Abwesenheit" (Klinger-Forum Leipzig, 2013) and "Robert Seidel. Lux aeterna. Video Installations and Experimental Films" (Museum of Applied Art, Gera, 2015/16).

## MODERATION

Ralph Stern (PhD) received his professional and academic education in the United States and Germany. He has held professional licensure in Germany (Berlin) and maintains professional licensure in the United States (New York), where he is a member of the American Institute of Architects (AIA) and in Canada (Manitoba), where he is a member of the Royal Architectural Institute of Canada (RAIC).

He has extensive international teaching experience. Prior to joining the University of Manitoba as Dean of the Faculty of Architecture, Professor Stern taught in the United States and Europe, including at the Technical University Berlin and the University of the Arts Berlin, where he was co-director of the Program for Urban Processes. He served as Visiting Faculty for the Cities Programme at the London School of Economics; the Graduate School of Architecture, Planning, and Preservation at Columbia University; and the History, Theory and Criticism of Architecture and Art Program at MIT. He has also been a Research Associate in the Faculty of Architecture at the University of Cambridge and is currently a Visiting Fellow at the Bauhaus-Universität Weimar.

He lectures extensively, presenting research in the United States at Harvard, Yale, Columbia, MIT, University of Chicago, School of the Art Institute of Chicago and the Dallas Architecture Forum. In Europe he has lectured at the Architectural Association London, University of Edinburgh, Cambridge University, American Academy in Rome / Bibliotheca Hertziana, Werner Oechslin Foundation, Art Historical Institute of Heidelberg University, Berlin Academy of the Arts and the Bauhaus-Universität Weimar among many other venues.

## Jörg Gleiter

Professor of Architecture Theory at the Institute of Architecture, Technische Universität Berlin / Visiting Professor at Brown University, Providence

Jörg H. Gleiter (PhD) is the Head of the Chair of Architectural Theory and the Managing Director of the Institute for Architecture of Technische Universität Berlin. He has studied in Tübingen, Berlin, Venezia and New York. Prior to his academic career, he worked for Eisenman Architects. In 2002, he received his PhD in Architectural Theory, and in 2007, his Habilitation, both from Bauhaus-Universität Weimar. He has held guest professorships at Venice International University, Waseda University, Bauhaus-Universität Weimar, Free University in Bozen-Bolzano and Brown University.

He is the founder and editor of the book series *ArchitekturDenken*, and co-editor of the International Internet Journal for Architectural Theory, *Cloud-Cuckoo-Land*. He is the author of *Der philosophische Flaneur. Nietzsche und die Architektur* [The Philosophical Flaneur. Nietzsche and Architecture] (Würzburg, 2009) and *Urgeschichte der Moderne* [Primordial History of Modernity] (Bielefeld, 2010), and the editor of *Architektur und Philosophie* [Architecture and Philosophy] (with Ludger Schwarte, Bielefeld, 2015) and *Ornament Today. Digital. Material. Structural* (Bolzano, 2012).

# Dust and Data / Art and Technology. Bauhaus, Modernism and the Intellectualization of Perception

Intellectualization of perception is one of the principles indispensable for the concept of modern architecture to date. Without it Walter Gropius' claim „Art and Technology – a New Unity“ would have had little chance for materialization in the first place. The intellectualization of perception was the necessary link between art and technology, the masses and the individual as well as the future and the past. It functioned as a so called tertium comparationis, the necessary third element that enables the heterogeneous parts of modernity to merge and establish what Gropius intended: A new unity. Consequently, only by help of the intellectualization of perception modernity was able to claim a status of both new and old, avant-garde and rebirth of culture, i. e. renaissance. More than any other concept the intellectualization of perception is the driving force behind modernity's constitution that is quintessentially heterogeneous yet integral. How can it be conceptualized, where and how does it manifest itself in the heydays of Bauhaus modernity and in the age of Dust and Data?

# WORKSHOP SESSION C

THU 27 OCT  
09:00 – 12:30



# OBJECT

## Zsafia Kelm

Bauhaus-Universität Weimar

### THE STAATLICHE MUSIKHEIM IN FRANKFURT (ODER): A FORGOTTEN PROJECT BY THE BAUHOCHSCHULE WEIMAR UNDER OTTO BARTNING.

In March 1925, the Weimar phase of the Bauhaus ended and the school, along with Walter Gropius and its masters, moved to Dessau. Despite its apparent end, an alternative history of the Bauhaus continued in Weimar. Otto Bartning (1883–1959), who had been directly involved in the early development of the Bauhaus in 1919, became the head of Weimar's successor institution, the Bauhochschule, which opened its doors in 1926 and continued until 1930. Due to its shared roots with the original school, this institution's curriculum had many similarities with the Bauhaus, and even employed some of the early Bauhaus masters. For its critics, though, it was a lighter, simpler version of the original. However, with its focus on architecture, the new school did differ from the Bauhaus. The construction department which formed its core consisted of basic theoretical studies and an active architecture studio. The training workshops were active production facilities, providing models for industrial production. Bartning's entire school was practice-oriented and also often collaborated with his Berlin-based architecture studio. Bartning's final building project in cooperation with the Bauhochschule was the so-called Musiklandheim in Frankfurt / Oder. The school building was considered to be an architectural expression of the new progressive educational approaches of the time, and was built within a year. Despite extensive modifications since its original construction, the building still demonstrates the core principles of the Bauhochschule. This presentation will concentrate on the conceptualization and development of the Musiklandheim as a representation of the Bauhochschule's active architecture

studio. Through the presentation, we will attempt to reconstruct or rediscover the architectural education of the school using the Musiklandheim as our gateway.

Zsófia Kelm (b. Győr) studied Art History and Translation Studies in Vienna (Universität Wien) and Madrid (Universidad Autónoma de Madrid) between 2006 and 2012. She also holds a Masters degree in Urbanism, completed in 2014 at the Bauhaus Universität Weimar. From 2012 to 2015, she was working at the Austrian Commission for UNESCO, first as Programme Specialist for Culture and Communication, and later as Programme Specialist for Education and Science. She is currently a PhD candidate in the field of architectural history and theory at the Bauhaus-Universität Weimar.

## Silvia Francescini

Politecnico di Milano

### THE INTERNATIONAL MOVEMENT FOR AN IMAGINIST BAUHAUS: AN ALTERNATIVE TRAJECTORY OF COUNTER-MODERNITY.

The paper will focus on the Bauhaus reception after 1945 in other countries of Europe and show the example of Asger Jorn's International Movement for an Imaginist Bauhaus (IMIB). During the early 1950s, the Swiss artist and architect, and former Bauhaus student, Max Bill was put in charge of establishing the "official" successor to the original Bauhaus Movement, the "Hochschule für Gestaltung" in the then West German city of Ulm. Criticizing Bill's functionalist ideology devoted to "professionalism" and the idea of opening up a school without the contribution of artists (as it was in the original Bauhaus with Kandinsky, Klee and Moholy-Nagy), Jorn decided to found his own "Imaginist Bauhaus" (IMIB). In 1955, the IMIB was founded in Alba, Italy by Jorn, Giuseppe Pinot-Gallizio and Piero Simondo. Jorn wanted it to be an idea, an experiment, or an imaginative representation of something that could happen in the future, rather than a preconceived project. Together with the ideas around "laboratories" and alternative education of Simondo and Gallizio, Jorn gave life to a movement which in 1957 fused with the Lettrist International and the London Psychogeographical Association to form the Situationist Inter-

national. IMIB promoted a strong link with ancestral and primitive culture, abolition of labour and the idea of a cultural revolution within the first World-wide Conference of the Free Artists organized in Alba in 1956.

Silvia Franceschini is a curator and researcher. In 2015, she was a member of the curatorial team of the School of Kyiv, Kyiv Biennial 2015. Her recent curatorial projects include: "Politics of Affinities" (2016, Cittadellarte - Pistoletto Foundation, Biella, Italy); "Sources Go Dark" (2015, Futura Centre for Contemporary Art, Prague, Czech Republic); "Global Tools 1973-1975: Towards an Ecology of Design" (2014, SALT, Istanbul, Turkey); and "The Way of Enthusiasts" (2012, Casa dei Trei Oci, Venice, Italy, a V-A-C Foundation, 13<sup>th</sup> Venice Architectural Biennale). She has previously worked as assistant curator for the Archive for Spatial Aesthetic and Praxis ASAP in Berlin and at the Design Department of the Centre Pompidou in Paris. She is the co-author of *Global Tools 1973-1975. When Education Coincides with Life*, a monograph on the multidisciplinary experimental program of art and design education (Archive Books, 2016). In 2011/2012 she was a research fellow at the Strelka Institute for Media, Architecture and Design in Moscow. She studied Design and Art Theory at Milan Polytechnic University, where she is now a PhD fellow. Silvia Franceschini is a member of Synapse - International Curators Network at the Haus der Kulturen der Welt, Berlin.

## Kathrin Siebert

ETH Zurich

### PARTEILICHKEIT. DIE EPISODE SCHMIDT-BASEL AN DER HAB WEIMAR.

Im Nachlass des Schweizer Architekten Hans Schmidt (1893-1972) im gta Archiv in Zürich befindet sich eine offizielle Urkunde der Regierung der DDR vom 29. September 1958 zur Ernennung von Schmidt als "Professor mit Lehrauftrag für Theorie der Architektur und Typung sowie Grundfragen im Hochbau an der Fakultät für Architektur und Bauwesen Weimar". Wie ist dieses Dokument zu verstehen? Schmidt war im gleichen Jahr gerade Direktor des Instituts für Theorie und Geschichte der Baukunst an der Deutschen Bauakademie in Ost-Berlin geworden. War er parallel dazu wirklich als Professor in Weimar tätig? Hat der öffentlich geführte Diskurs über eine sozialistische Architekturtheorie und insbesondere der Diskurs über die Parteilichkeit in der Architektur etwas mit seiner Beziehung zur HAB in Weimar zu tun? Wollte Schmidt Professor sein, Praktiker

oder Theoretiker oder alles zusammen? Warum taucht Schmidt in den Weimarer Annalen nirgends auf? Hinter dem eingangs genannten Dokument verbirgt sich eine umfassende Geschichte. Die Geschichte von Institutionen und Individuen. Die Geschichte eines eigensinnig politischen Architekten und dessen übergreifende Ideen und Bemühungen um die Ausbildung von Architekten. In meinem Beitrag möchte ich grundlegende geschichtstheoretische und methodische Fragen über das Lesen und Einordnen von (Archiv)Informationen in die historische Arbeit besprechen. Wie wird Geschichte geschrieben? Welche Geschichte wird geschrieben? Was sind die Besonderheiten und Fallstricke der DDR-Geschichtsschreibung? Zugleich wird beispielhaft eine Geschichte erzählt, die auch ansatzweise Teil der Geschichte der heutigen Bauhaus-Universität in Weimar ist.

Kathrin Siebert ist als Kunsthistorikerin und Architektin an der Schnittstelle von Architektur, Geschichte und Theorie in der Forschung und in der Lehre tätig. Seit 2013 ist sie Doktorandin am Lehrstuhl für Architektur- und Kunstgeschichte von Prof. Dr. Philip Ursprung. Sie absolvierte nach ihrem Architekturstudium und der praktischen Tätigkeit in Rotterdam und Delft, ein Studium in Geschichte und Theorie der Architektur an der ETH in Zürich. Anschliessend studierte sie Kunstgeschichte, Geschichte der Neuzeit, Wirtschafts- und Sozialgeschichte an der Universität in Zürich. Während ihres Studiums arbeitete sie von 2005 bis 2007 als Volontärin an der Graphischen Sammlung der ETH Zürich und konnte dort an Forschungs- und Publikationsprojekten mitarbeiten sowie eigene Ausstellungsprojekte verwirklichen. Von 2007 bis 2013 arbeitete sie als wissenschaftliche Assistentin am MAS Geschichte und Theorie der Architektur an der ETH Zürich und am Lehrstuhl für Geschichte des Städtebaus von Prof. Dr. Vittorio Magnago Lampugnani und leitete Lehrveranstaltungen sowie Forschungsprojekte. Von 2013 bis 2015 war sie als Dozentin am Institut gta an der ETH in Zürich tätig.

## Ronny Schüler

Bauhaus-Universität Weimar

### ARIEL SHARON UND HANS MARIA WINGLER. ZUR ETABLIERUNG EINER DEUTSCH-ISRAELISCHEN BAUHAUSREZEPTION

In seinem Buch *Kibbutz + Bauhaus. an architect's way in an new land* zeichnet der ehemalige Bauhausschüler und „Doyen der Archi-

tekten Israels“, Arie Sharon, seinen beruflichen Werdegang nach – von der Auswanderung in einen Kibbutz in Palästina, über das Studium am Bauhaus in Dessau bis hin zu den großräumigen Landesplanungen des neu gegründeten Staates Israel. Dergestalt unterzieht er sein architektonisches Werk nachgerade retroaktiv einer spezifischen Lesart, indem er seine zionistischen Jugenderfahrungen mit den Prinzipien des Bauhauses verknüpft und so eine begriffliche Setzung vornimmt, die die Rezeption moderner Architektur im Palästina der 1930er Jahre bis heute prägt.

Parallel zum Erscheinen des Buches vor exakt 40 Jahren, fand im Bauhaus-Archiv Berlin eine gleichnamige Ausstellung mit Arbeiten von Arie Sharon statt. Zu diesem Zeitpunkt blicken der israelische Architekt und der Direktor des Archivs, Hans M. Wingler, auf eine mehr als 10-jährige Freundschaft zurück, in deren Verlauf die Idee zu einer umfangreichen Werkschau Sharons gereift ist.

Dem vorgeschlagenen Beitrag liegt die These zugrunde, dass erst durch diesen jahrelangen Kontakt zwischen Arie Sharon und Hans M. Wingler die Einflüsse des Bauhauses in den Fokus der architekturgeschichtlichen Betrachtungen in Israel rücken. Mit der Publikation und der Ausstellung Kibbutz + Bauhaus wird 1976 ein Topos geschaffen, der einerseits auf einem wesentlichen Rezeptionsinteresse in Deutschland fußt und sich andererseits im Verlauf der Rezeptionsgeschichte moderner Architektur in Palästina / Israel so weit verselbständigt, dass er die vielfältigen Inspirationsquellen der lokalen Moderne und ihre Protagonisten lange Zeit überdeckt.

Ronny Schüler ist seit 2014 Wissenschaftlicher Mitarbeiter am Lehrstuhl für Theorie und Geschichte der modernen Architektur an der Bauhaus-Universität Weimar. Sein Studium der Architektur absolvierte er in Weimar und am Illinois Institute of Technology (IIT) in Chicago. Praktikum bei Kuehn Malvezi Architekten (Berlin), Jovis-Verlag (Berlin) und ARCH+ Zeitschrift für Architektur und Städtebau (Berlin / Aachen). Über seine Lehrtätigkeit hinaus arbeitet er als freier Mitarbeiter bei der Klassik Stiftung Weimar, mit dem Schwerpunkt Architektur und Design des frühen 20. Jahrhunderts.

Sein Forschungsinteresse konzentriert sich auf das historische Bauhaus und seine Rezeption, vor allem im britischen Mandatsgebiet Palästina. Besonderes Augenmerk gilt dabei dem Stildiskurs und professionssoziologischen Fragestellungen.

## Rixt Hoekstra

Vrije Academie, Amsterdam

### THE HISTORY OF THE BAUHAUS COLLOQUIUM: THE 1989 COLLOQUIUM AND THE QUESTION OF POSTMODERNISM.

In my presentation, I will focus upon the history of the Bauhaus Colloquia. Specifically, I will focus upon the debate about postmodernism that became increasingly important from the 1980s onwards. The first Bauhaus Colloquium was organised in 1976 during the years of the GDR Regime in Eastern Germany. The debate about postmodernism started during the second Colloquium, organised in June 1979. Many speakers protested against postmodernism, reinforced by the fact that they saw themselves as defenders of the Bauhaus tradition. The debate on postmodernism reached its peak during the last Bauhaus Colloquium before the change, in June 1989. This Colloquium, which occurred in an emotionally and politically charged time, was dedicated not without reason to the theme of Culture and Power. Among others, a podium discussion was organised on postmodernism with Charles Jencks and Oswald Matthias Ungers as guest speakers. The outcomes of the debate were considered to be so politically charged that they could not be included in the conference proceedings published immediately after the Change. In fact, the debate remained unpublished until the year 2006. In my presentation, I want to analyse the debate on postmodernism during the 1989 Colloquium. In particular, I want to demonstrate how this debate was influenced by the last remnants of the Cold War as well as by the memory of one of the icons of modernism in architecture.

Rixt Hoekstra (PhD) is an architectural historian and freelance lecturer at the Vrije Academie in Amsterdam, where she teaches theory and history of architecture. Hoekstra studied architectural history in Groningen, the Netherlands, and received her PhD in architectural history in 2006.

## MODERATION

Regina Bittner (PhD) studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität zu Berlin. As Head of the Academy of the Bauhaus Dessau Foundation she is responsible for the conceptualisation and teaching of the postgraduate programme for architecture and modern research. She has curated numerous exhibitions on the architectural, urban and cultural history of modernism. She has been the Deputy Director of the Bauhaus Dessau Foundation since 2009. The main focal points of her research and teaching are international architectural and urban research, the modern era and migration, the cultural history of modernism and heritage studies. Her most recent publications include *In Reserve: The Household* (in collaboration with Elke Krasny, 2016) and *The Bauhaus in Calcutta: An Encounter of the Cosmopolitan Avant-Garde* (in collaboration with Kathrin Rhomborg, 2013).

Daniela Spiegel (PhD) is an architectural historian. She studied art history, archeology and heritage conservation in Berlin, Bamberg and Rome. From 2004–13 she was a Research Associate and Lecturer at the Technical University of Berlin in the postgradual Master course “Heritage Conservation”. Since 2013 she is working as a Research Associate and Lecturer at the Bauhaus-Universität Weimar, Department of Heritage Conservation and Architectural History. Her 2008 PhD thesis examined fascist new towns in Italy („Die città nuove des Agro Pontino im Rahmen der faschistischen Staatsarchitektur”, „The new towns of the Pontine Marches in the context of the fascist state architecture”, 2010). Together with Harald Bodenschatz she led a research project about urban design in fascist Italy (“Städtebau für Mussolini”, “Urban design for Mussolini” 2011). Her Habilitation Project and current research focuses on architecture of mass tourism (1960’s-1980’s) in a comparative European context. In 2014 she received the prize of the “Koldewey-Society for architectural and archeological research”, in 2015 she was guest of honour in the Villa Massimo, Rome.

## ARCHIVE

**Peter Christensen**

University of Rochester

**MULTI-CHANNEL AUTHORSHIP, DATA, HISTORIOGRAPHIC OPPORTUNITY: THE CASE OF THE OTTOMAN RAILWAY NETWORK.**

This paper will examine the opportunities that the digital humanities afford the creation of new types of evidence in the study of architecture and architectural history that serve to challenges ideas of solitary author-

ship. This paper will demonstrate this opportunity through an instructive case study: the architecture of the Ottoman railway network and the buildings designed by the railway network’s German engineers.

Generic prefabricated building plans modeled on the German Heimatstil and designed by German architects in Frankfurt were, in the earlier years of the network’s development, deployed to remote sites within the empire and adapted in situ by Ottoman labourers. German engineers implementing these designs, supervising an ever-shifting multiethnic labour force, did their best to reconcile the generic blueprints with the specific work site. Meanwhile, the labourers reviewed the blueprints, performing their own form of reconciliation. By virtue of their own notions of what a building should look like, the laborers brought to these buildings their own circumscribed authorial “fingerprints”.

In this paper, I support documentary observations and archival material with a sophisticated digital analysis of 3D scans. Through a process of algorithmically comparing 3D scans of Ottoman railway stations, I posit a new way of understanding the production of serially made cultural artifacts in the study of architectural, social and economic history. The project reasserts the authorial roles of those, like low-level labourers, who may index multi-channel authorships by identifying the subtle differences they made against the platonic models outlined in the hegemonic plans of German origin.

Peter Christensen (PhD) is Assistant Professor of Art History at the University of Rochester. His specialization is modern architectural and environmental history, particularly of Germany, Central Europe and the Middle East. He also maintains a strong interest in infrastructure and its history. He explores critical applications of the digital humanities in his research and teaching which includes a major research project entitled “Architectural Biometrics”. His book, *Germany and the Ottoman Railways: Art, Empire, and Infrastructure*, is forthcoming from Yale University Press.

Peter received his PhD from Harvard University. He has served as Wissenschaftlicher Mitarbeiter at the Technische Universität München (2012–2014). Peter is the recipient of the Philip Johnson Book Award (2010) from the Society of Architectural Historians and grants from the NEH, Fulbright Foundation, the Institute for Advanced Study in Berlin and the Deutscher Akademischer Austauschdienst (DAAD), among others. Peter’s writing has appeared in scholarly journals. He is the co-editor of three volumes: *Architeturized Asia: Mapping a Continent Through History* (Hong Kong University Press & University of Hawai’i Press, 2013), *Instigations* (Lars Müller, 2012) and *Home Delivery* (MOMA, 2008).

## Mohamed El-Azzazy

Bauhaus-Universität Weimar

### THE GARDEN SUBURBS OF CAIRO: THE TRANSFER OF A BRITISH TOWN PLANNING MODEL DURING THE OCCUPATION PERIOD.

In the beginning of the twentieth century, during the British occupation, several residential settlements were established on the periphery of Cairo. Throughout the literature review, this paper reveals that these settlements were designed as garden suburbs, which was a thriving town planning model in the UK during the same period. In contrast to the urban development in previous eras, the urban expansion during the British occupation was not under the public authority's control. The development of the garden suburbs resulted from the initiatives of land development companies with European or mixed capital. They were mainly planned by European professionals or European-educated locals. The garden suburbs attracted the small British colonial community, foreigners and the elite Egyptians community; thus, they soon became the fashionable residential quarters of Cairo. Later on, they hosted the modern architecture movement as several modern residential buildings started to appear in their skyline.

Several studies have examined the historical development of such areas; however, the process of transfer of this town planning model received little attention from planning historians. This paper focuses on the process of transfer of the garden suburbs questioning: (1) how they were transferred to Cairo; and (2) what was exactly transferred? Thus, a historical analysis is conducted on three gardens suburbs Maadi, Heliopolis and Zamalek. The study focuses on: the developers, architects, the residents' social target groups and the urban design principles. It analyzes also the work of European-educated local architects Aly Labib Gabr and Charles Aryout, representing the later transferred modern architectural movement.

Mohamed El-Azzazy is a PhD candidate at the Bauhaus Universität Weimar in the European Urban Studies program. His main research interest is the change in historical residential settlements, focusing on the conflict between development and conservation needs. He graduated from the Arab Academy for Science and Technology in Cairo with a Bachelor and Master degree in Architectural Engineering and Environmental Studies in 2007 and 2011 respectively. He has worked as a teaching assistant in the same institution since his graduation. He has also worked in several architectural firms where he worked on several architectural projects and research projects in historic contexts in Cairo. He is a co-editor for the YA-AESOP booklet series, "Conversation in Planning". He is also a RIBA member as a chartered architect.

## Semra Horuz

TU Wien

## Basak Özden

Istanbul Technical University

### INFRASTRUCTURAL HISTORIES: THE HAYDARPAŞA-PENDİK RAILWAY LINE IN ISTANBUL (1873 – 2013).

This paper examines the destruction of Haydarpasha-Pendik railway line in 2013 by examining the role of photography as historical evidence over the course of 140 years of functioning, its sudden destruction and the tension in-between. It attaches particular attention to the researcher as a recorder, curator and storyteller of architectural histories of these processes.

Constructed between 1871 and 1873, the importance of Haydarpasha-Pendik line is grounded on two reasons: being a catalyst of urbanization in Anatolian Continent of Istanbul, which was formerly a natural and agricultural landscape; and being an outcome of industrialization – particularly of central European efforts headed by Germany for expansion and colonization. Its potential as a network for transaction motivated both countries and became the seed of long-term collaborations.

The railway was the first major Bautätigkeit and transportation axis in Asia. It created new urban centres in the region and prolonged the Orient Express that links Istanbul with Europe. Although it was built in the proliferation of nation-building period and travelling, intended archival practices emerge nei-

ther in the hands of the Ottoman officials nor European travellers / photographers. The rare old photographs mainly appear as family memorabilia. Thus, the sudden destruction is dominantly reacted as a threat to the collective memory left with merely the unattended traces of passenger stations and quarters. Within this context, the aim is to look for the unsought relations between photography and demolition. Currently, the sizeable gap on the site and temporary loss of materiality has been attractive for many. This period of new “ways of seeing” creates many private collections that would probably be curated, classified and contextualized in various manners. An alternative paradigm, we believe, emerges that encompasses digital image reservoirs in the internet, personal shootings, mixed media, hybrid and remediated imagery by diverse technologies.

Semra Horuz graduated from Bilkent University, Department of Interior Architecture and Environmental Design. She received her Masters degree from the Graduate Program of Architectural History at METU in 2010. Her thesis at the TU Wien focuses on Peter Greenaway's cinematography as a tool to capture the two / three-dimensional representations of the books, the bodies and the spaces in a historical frame. She is the co-author and managing editor of the publications entitled *THE PAZAR: The Urban and Tectonic Structures of Istanbul's Open-air Markets* and *HEYİgi* (Imaginable Guidelines, Istanbul).

Başak Özden received her Bachelor and Master degrees from Middle East Technical University, Faculty of Architecture. Her thesis, entitled “Transformation of Architectural Space with the aid of Artistic Production”, focused on the reciprocal relation between architectural space and artwork, specifically the site-specific installations of the Austrian artist Esther Stocker. During her Masters, she took part in Exhibition Design Workshop in METU, founded by Prof. Dr. Ayşen Savaş. She is now a PhD candidate at Istanbul Technical University / Architectural Design and a full time lecturer in Maltepe University in Istanbul.

## Laura Barlow

Curator and Researcher, Doha, Qatar

### THE WORK OF SALOUA RAOUDA CHOUCAIR WITHIN AN INTERNATIONAL MODERNISM.

This paper focuses on the artwork of Lebanese artist Saloua Raouda Choucair, born in Lebanon in 1916, to look at the active rhythms of progress in her sculpture and writing. Exploring her approach to internal and external systems and structures, and organic and built environments, allows the mapping of the artist's work within an international modernism accelerated by post-world war II modernization and scientific and technological innovation.

Choucair pursues artistic practice as a civic project. Structures of mathematics, science, Islamic art and architecture, Arabic language and poetry explore repetition and modularity in the construction of abstract form, opening a philosophical inquiry – inspired by Sufic thought – on the potential infiniteness of self and citizenry. While practicing in painting, textiles, furniture, jewelry, architecture and landscape design, her long-term commitment to sculpture produced a generative series of abstract, modernist forms in stone, wood, bronze, aluminum, brass and plexiglas.

Possibilities of multiplicity and infiniteness and intellectual references to movement and progress reappear throughout her work; the line and circle of the Mosque, and the modular, tessellating forms of modernist architecture; the written Arabic language and the structural movement of poetic verse; and quantum physics, cellular construction, and scientific progression towards the understanding of DNA.

The paper draws together known and possible influences on her thinking, including the Bauhaus and associated characters Siegfried Ebeling and Buckminster Fuller, along with Le Corbusier, Egyptian architect Hassan Fathy, Iraqi architect Rifat Chadirji, Brazilian architect Oscar Niemeyer, artist Lygia Clark and the Russian constructivists, among others. Staking Choucair in this context as an independent, futurist thinker asks: which lesser



known references can be uncovered, and perhaps more importantly, what or who were the missed connections? This approach initiates writing a history of Middle Eastern sculptural practice as one strand of Arab Modernism, that was defined in relation to complex relationships with colonial histories and regional political and religious struggles, while constantly in dialogue with expanded, global, modernist thinking.

Laura Barlow is Curator at Mathaf: Arab Museum of Modern Art, Doha, Qatar, where she curates major exhibitions on artists from the collection, experimental Project Space shows, and public talks. Recent exhibitions include "Hassan Sharif: Objects and Files", 2016; "Saloua Raouda Choucair: The Meaning of One, The Meaning of the Multiple", 2015; "Wael Shawky: Crusades and Other Stories", 2015, as assistant curator; and "Manal Aldowayan: Crash", 2014. Her work is focused on artists' invention of new forms and visual languages in relation to modern and contemporary life across continents. This looks at the circulation of ideas and forms within art movements and global histories, to pose new associations between art production and socio-political change. At e-flux, New York between 2010 and 2014, she organised exhibitions with Mariana Silva & Pedro Neves Marques, Khalil Rabah, Rossella Biscotti and Hito Steyerl, and was managing editor of *Art Agenda* reviews from 2010 to 2012. She holds an MA in Curating Contemporary Art from Bard College, NY and a BA in History from University of Wales, Swansea, UK. She writes frequently for international art publications.

## Mehran Mojtahedzadeh

Bauhaus-Universität Weimar

### THE ORIENTALIST DEPICTION OF IRAN IN THE VOGUE AND GQ MAGAZINES IN THE 1960s / 70s.

This paper explores the notion of architectural representation during the modernist period of Iran through fashion and photography. Architecture, fashion and photography became increasingly political throughout Iranian history as they often came to be an integral part of the modernism project in Iran. As such, the image conveyed by these disciplines continues to be a sensitive matter that is closely associated with the cultural identity of Iran / Persia.

In 1969, editors of the fashion magazine *Vogue* traveled to Iran for a photo shoot for their December issue. In this issue we see

models posing in front of, and at times inside, some of the most famous and precious architectural landmarks of the country. The series features famous historical sites such as Persepolis in Shiraz, the Golestan Palace in Tehran and the Sheikh Lotfollah Mosque in Isfahan. The texture and colour of featured dresses relate evidently to their architectural background. In the pictures of Isfahan, for example, we can see a strong colour correlation between the mosaic tiles of the domes, the sky, the colors of the dresses, the colors of the mud bricks and even the skin and hair colors of the posing model. All of these references attempt to juxtapose the subject in the foreground to its environment in the background, yet in reality, they are actually worlds apart. The presence of female bodies in the predominantly masculine and often religious architectural backgrounds of their photo shoot hints at a tension that can be traced back to the architectural history of modernism in Iran which had gained momentum since the early 1930s. This paper will analyse the photographs of *Vogue* and aim to situate them in the history of modernism in Iran.

Mehran Mojtahedzadeh is a PhD candidate and a guest lecturer at the Bauhaus-Universität Weimar. His research revolves around architecture and the notion of representation with a focus on Iranian architecture and culture in the modernist period. Mehran holds a Masters degree from the Städelschule Architecture Class in Frankfurt am Main. Since 2009, he has been active as an architect and tutor and has worked on a variety of projects in different contexts, among them with Studio Miessen in Berlin where he was involved in a number of international projects such as the Venice Art Biennale 2013 and the Bergen Assembly in Norway, which focused primarily on exhibition design and art. In 2013, he co-founded the architecture practice HMA based in Frankfurt am Main.

### MODERATION

Helene Kazan is a spatial practitioner, writer and current CHASE-funded PhD candidate at the Centre for Research Architecture, Goldsmiths, University of London. Recent work includes: commissioned online project "Engineering Shelter" for *Ibraaz*, and "The Right to Shelter", a conversation between Kazan and Amal Khalaf, Commissioning Editor for *Ibraaz* (2015). Recent publications include "Risk (De)constructed: Through the Future Image of Home" in the 24<sup>th</sup> Edition of Cambridge University's Architecture Journal, on the "Future Domestic" (2015). Kazan has given public lectures on "(De)constructing Risk: A Domestic Image of the Future" at the University of Applied Arts, Vienna, the Strelka Institute for Media, Architecture and Design,

Moscow and for "Urban Encounters: Movements / Mobilities / Migration" at Tate Britain. Her project "A Cartography of Risk" was exhibited as part of "Forensis" at the Haus der Kulturen der Welt (HKW) in Berlin, and contributed to the book *Forensis: The Architecture of Public Truth* (Sternberg, 2014). Kazan formed part of the research group "Modelling Kivalina", which was awarded the World Justice Opportunity fund in 2013. Further exhibitions include "Exposure" at the Beirut Art Center (2013), Lebanon and documenta(13), Kassel (2012).

Martin Siegler is a doctoral student at the Center for Media Anthropology (Bauhaus Universität Weimar) and works as a research assistant at the research group "Media and Mimesis" (Weimar, Bochum). He received his MA in Media Studies from Bauhaus-Universität Weimar with a thesis on "Emergency Objects". Between 2012 and 2015, he worked as a research assistant at the "Internationales Kolleg für Kultur-technikforschung und Medienphilosophie" (IKKM) and at the Chair for Media History (Bauhaus Universität Weimar). From 2014 to 2015 he was also a research assistant at the Haus der Kulturen der Welt (HKW) in Berlin. His research interests include the ontology of technical objects, emergency technologies, assistance systems and the philosophy of existence. His current research focuses on "signs of life".

# MIGRATION

## Daniel Talesnik

Columbia University,  
Universidad Católica de Chile

### THE ITINERANT RED BAUHAUS: BAUHAUS MIGRATION TO MEXICO AND CHILE.

The Itinerant Red Bauhaus is an umbrella term describing a group of Bauhaus students and teachers that continued to develop aspects of Hannes Meyer's Bauhaus tenure around the world. The Itinerant Red Bauhaus includes the so-called Red Bauhaus Brigade, a group of Bauhaus students that followed Meyer to the Soviet Union in the 1930s. By focusing on Meyer and four of these students, this paper shows that their trajectories from Germany to the Soviet Union, and later to countries like Mexico, Chile, Hungary, Iran and North Korea, begin to draw a different Bauhaus emigration map – different than the frequently studied ones of the Bauhaus migrations to America and Palestine. This paper presents the international activities of Hannes Meyer and Bauhaus graduates Tibor Weiner,

René Mensch, Konrad Püschel and Philipp Tolziner as designers, city planners, teachers, polemicists and political activists in a global context. The main purpose of this paper is to prove that there was a nomadic continuation of Meyer's Bauhaus that covered "unusual" territories. This continuation allows for a re-assessment of the customary narratives of the period, and an exploration of a singular confrontation between architectural culture and left-leaning ideologies. In order to establish the Itinerant Red Bauhaus as a category, it is important to understand that it happened at a turning point when, what for the most part were national developments of modern architecture, became international. This line of inquiry also allows for research on what traveled and what did not travel with these architects.

Daniel Talesnik (PhD) is a trained architect from the Catholic University of Chile in Santiago. He holds a MSc in Advanced Architectural Design and a PhD in History and Theory of Architecture from Columbia University. He specializes in modern and contemporary architecture and urbanism, with a particular focus on architectural pedagogy and relationships between architecture and political ideologies.

In April 2016, Daniel defended his doctoral dissertation, "The Itinerant Red Bauhaus, or the Third Emigration", that studies a group of Bauhaus students that followed Hannes Meyer to the Soviet Union in 1930–31. This dissertation also addresses a previously unrecognized, politically motivated movement of architects from Europe to the USSR, Asia and South America in the 1930s and 1940s. Many of these architects returned to Europe after the war.

In 2016–17, he will be Visiting Assistant Professor of History and Theory of Architecture at the IIT (Illinois Institute of Technology) in Chicago, and he also teaches in the School of Architecture at the Catholic University of Chile.

## Hideo Tomita

Kyushu Sangyo University, Japan

### COLLECTIVE FARMING IN JOYANG, NORTH KOREA, IN THE 1950s BY KONRAD PÜSCHEL, A BAUHAUS GRADUATE.

The activities of Hannes Meyer and the Bauhaus Brigade in socialist countries have been studied extensively; however, little is known about how a Bauhaus graduate undertook collective farming in North Korea in the 1950s.



Therefore, this study focuses on the collective farm (Landwirtschaftliche Produktionsgenossenschaft, LPG) in Joyang near Hamhung, North Korea, planned by Konrad Püschel (1907–97), a graduate from the Bauhaus during Meyer's tenure. After completing his studies at the Bauhaus, Püschel pursued urban construction in the USSR from 1931 onwards, before returning to Germany in 1937. From 1948 onwards, he worked at the Academy of Architecture and Fine Arts at Weimar, East Germany. From 1955 to 1958, he intermittently led the city planning department in the post-war reconstruction of Hamhung. To examine Püschel's planning of the LPG, this study investigates his unpublished manuscripts and the drawings created by his team, which belong to the Bauhaus Dessau Foundation. Through these documents, we can understand the following points: (1) During Meyer's tenure in Bauhaus, the important concepts followed by LPG Joyang, such as the machine and tractor station (MTS) and landscape, were the main lecture themes of Konrad von Meyenburg and Hannes Meyer; (2) Püschel points out that the LPG principle was developed in East Germany, and parallels existed between the planning methods of both countries; (3) LPG Joyang had the same characteristics as those of LPGs planned in East Germany; however, the former also incorporated the features of landscapes and villages in the Korean peninsula, ascertained by preliminary surveys.

Hideo Tomita (PhD) has been working as a lecturer at the Department of Architecture, Faculty of Engineering, Kyushu Sangyo University in Japan since 2012. He graduated from the doctoral course of the Graduate School of Engineering at Hiroshima University, receiving his Doctor of Engineering degree in March 2002, building on his research into Walter Gropius and Hannes Meyer. From 2005 to 2006, he was a guest researcher in the Faculty of Architecture at the Bauhaus-Universität Weimar. In 2015, he was granted the Journal of Asian Architecture and Building Engineering (JAABE) Best Paper Award from the Architectural Institute of Japan (AIJ), Architectural Institute of Korea (AIK), and Architectural Institute of China (AIC) for his paper, "The Influence of Hannes Meyer and the Bauhaus Brigade on 1930s Soviet Architecture".

## Michael Kubo

MIT

### EXPORTING ANONYMITY: BUREAUCRACY AND GENIUS AT THE UNIVERSITY OF BAGHDAD.

The vectors of architectural influence are often understood to travel in one direction only: from master to disciple, elder to younger, "genius" to emulator. Such models, based on conventional notions of singular authorship, are at odds with the wave of collective and corporate architectural practices established in the years immediately after World War II. This paper explores the origins and international extension of one such practice, The Architects Collaborative (TAC), and its reduction in conventional architectural histories to the figure of one among its eight founding partners: Walter Gropius, the German émigré identified with the migration of the Bauhaus to the United States. A reassessment of this history reveals the complex stakes around questions of authorship and influence at the heart of corporate production and its global export in these decades. In particular, this paper traces how the discursive dichotomy between anonymity and signature played itself out in Baghdad, where TAC competed with Frank Lloyd Wright to design a University for the city after 1957. This battle opposed differing models of practice and claims for agency within the Iraqi context: one a demonstration of expertise within a framework of technical assistance and US export, the other a heroic appeal to the Hashemite monarchy and its mythologization through a symbolic cultural landscape. A comparison of these competing engagements reveals the contestation between bureaucracy and genius in practice and the migration of this dialectic to the non-West, as part of a globalizing discourse on modernism and modernization in the postwar period.

Michael Kubo is a PhD candidate in the History, Theory, and Criticism of Architecture at MIT and a predoctoral fellow of the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art for 2015–2017. He was Associate Curator for OfficeUS, the US Pavilion at the 2014 International Architecture Biennale in Venice, and is co-editor of *OfficeUS Atlas* (2015). Kubo is a director of pinkcomma gallery in Boston

and an author of *Heraio: Concrete Architecture and the New Boston* (2015), a history of concrete modernism in Boston during the urban renewal era. His writing has appeared in publications including the *Journal of the Society of Architectural Historians*, *Journal of Architectural Education*, *Harvard Design Magazine*, *Bauhaus Magazine*, *Architect*, *Arquine*, *MAS Context*, *CLOG* and *Volume*. He holds a Master of Architecture from the Harvard University Graduate School of Design and has taught studios and seminars at Pratt Institute, the University of Texas at Austin and SUNY Buffalo, where he was the Peter Reynier Banham Fellow for 2008–2009.

## Jiat-Hwee Chang

National University of Singapore

### THINKING AND DESIGNING BEYOND THE NATION: MODERNISM AND INDIGENOUS COSMOPOLITANISM IN SINGAPORE.

This paper examines the post-colonial afterlives of modern architecture in Singapore and seeks to redress the oversights of two existing bodies of scholarship. One, we have nationalist histories of modern architecture that tend to celebrate indigenous architects and deem them as the key protagonists in constructing national identities through the masterpieces they designed. But these nationalist histories tend to underplay if not neglect the universalist and cosmopolitan aspects of modern architecture that transcended politically-bounded territories. Two, we have transnational histories on modern architecture that seem to overwhelmingly privilege the experiences of expatriate European and North American architects working in the “third world”. Indigenous architects from these developing countries appear to play negligible roles in this transnational “migration” of modern architecture as they were often no more than silent local collaborators in these accounts. Taken together, these two scholarships suggest that the indigenous architect was either an active promulgator of nationalist modern architecture or a passive recipient of international modernism. What is missing from these two views is the indigenous architect as a cosmopolitan figure, with multiple and competing affiliations that went beyond the nation. Through a study of the lives and works of two Singa-

pore-based architects – Lim Chong Keat and William Lim – between 1950s and 1980, I hope to capture the indigenous cosmopolitan dimensions of modern architecture that are missing from existing histories. Like many other indigenous architects in the developing countries, they were transnational figures who were conditioned to embody ways of thinking, feeling and designing beyond the nation.

Jiat-Hwee Chang (PhD) is Assistant Professor at the Department of Architecture, National University of Singapore. His research on postcolonial architectural history and theory, and the sociotechnical aspects of sustainability in the built environment have been widely published as book chapters and journal articles. He is the author of *A Genealogy of Tropical Architecture: Colonial Networks, Nature and Technoscience* (2016), published by Routledge’s architect series, and the co-editor of *Non West Modernist Past* (2011). He is currently working on a co-edited volume on architectural histories and theories in Southeast Asia and a co-authored book on air-conditioning, the built environment and thermal governance. Jiat Hwee is currently an editorial board member of *Architectural Histories: The Open Access Journal of European Architectural History Network* and a co-editor of *The Singapore Architect*.

## Veronica Bremer

Jacobs Universität Bremen

### THE SECOND WAVE OF BAUHAUS ARTISTS: AN AUSTRALIAN MIGRATION.

As it is conceived, the “second wave” of the Bauhaus is rooted in the migration and exile of the artists directly affiliated to the Bauhaus (1919–33) and their international contact and influence. Prominent Bauhaus figures such as László Moholy-Nagy, György Kepes and Walter Gropius, while in exile in London, influenced a multitude of cosmopolitan artists. Through their exile, due to the turbulent political atmosphere surrounding Germany, the Bauhauslers were able to meet Australians Geoffrey Collings (1905–2000), Dahl Collings (1909–88), Alistair Morrison (1911–98) and British Richard Haughton James (1906–85) through various projects. These artists would all later employ critical Bauhaus principles and aesthetics in Australia after the encounter with the Bauhauslers, particularly in Sydney and Melbourne. Not only were these cases of artistic exchange, but also cases of genuine

friendships that surfaced and were able to thrive well after the Collings and James moved back to Australia and the Bauhauslers settled in cities in the United States. I aim to demonstrate the work and collaboration of the Collings duo, James and Morrison in the combined areas of design, film photography, painting, illustration, costume design, art publishing, art education and typography to further explore the entangled story of mobility, exchanges and efforts to raise the then existing artistic standards in Australia through a promotion and application of an adopted Modern aesthetic.

Veronica Bremer is a PhD candidate in the Art History and Theory Program at Jacobs University Bremen under the supervision of Prof. Dr. Isabel Wuensche. She has been involved with the DAAD-ATN Exchange Program between Germany and Australia whose primary focus is on the reception of German Modernism and the Bauhaus in Australian art, architecture and art education between 1920 and 1960.

## MODERATION

Azadeh Mashayekhi studied architecture at Azad Tehran University. After two years of working at the Iran Organisation of Cultural Heritage with UNESCO, in 2006 she moved to the Netherlands, where she finished her post-graduate studies in European Urbanism (EMU) in 2008. She joined Office for Metropolitan Architecture (OMA) in 2009, where she worked on several architecture and urban design projects, as well as contributing to the book project *Al Manakh II* in collaboration with *Volume* magazine in 2010. She started her PhD research in 2011 at TU Delft at the Faculty of Architecture. Her research concerns the history and theory of modernity and urbanism as it relates to the twentieth-century urbanization of Tehran. This project developed a new approach to the framing and visualization of the historical process of urbanization in Tehran. In 2014, she initiated and curated the first ever Iranian Pavilion at the Venice Biennale of Architecture. She has published articles in several publications such as *Volume* and *Polis*, and has collaborated with the Netherlands Architecture Institute and the International New Town Institute on several research projects. Her current research project "Making Them Like Us", was recently awarded by Graham Foundation for Advanced Studies in the Fine Arts.

Michael Kraus is an architect and publisher based in Weimar and a research associate at Technische Universität Darmstadt where he is responsible for the ongoing research project "Housing in Europe", an investigation of post-war housing schemes in European cities. The international conference and accompanying exhibition "The Renewal of Dwelling" will take place in November 2016 at the German Architecture Museum in Frankfurt. His own doctoral research focuses on German post-war architecture journals as mediums of both architectural debate and political agendas in regards to the development of housing after World War II.

Michael Kraus studied Architecture at the Bauhaus-Universität Weimar, IIT Chicago and Stanford University. In 2010, he has been a co-founder and the editor-in-chief of "HORIZONTE – Journal for architectural discourse". In 2012 he became Germany's youngest architecture publisher when he founded M BOOKS, an independent publishing company in Weimar that produces books on architecture and related fields. *Mensa am Park*, a book on an important example of East-German modernist architecture has been awarded the Architectural Book Award by the German Architecture Museum.

He is the co-editor of the upcoming monographic volume *Poetische Utopie – Der Architekt und Hochschullehrer Burkhard Grashorn* (2016) on the life and work of Germany's first commissioner to the Venice Biennale for Architecture in 1980.

## DATA

### Erik William Herrmann

Taubman College of Architecture and Urban Planning; University of Michigan

## THE FIRST-WAVE DIGITAL URBANISM OF LEONARDO AND LAURA MOSSO.

In the mid-1960s, Italian architects Leonardo and Laura Mosso began experimenting with digital frameworks in architecture and urbanism. In 1969, the pair published "Programmierte Architektur", an extraordinary manifesto on design and computation calling for a new form of "direct architecture" possible through the use of digital computers. Their slim volume concluded with an urban proposal entitled, "Continuity", that speculated on the role of computation in the design and governance of new forms of urbanism as an explicit reaction to post-War planning efforts in Central Europe. Leonardo and Laura's radical work sought new urban environments that were "human, logical and programmed". Thus, these early digital experiments were positioned precisely at the threshold between analog and digital tendencies in architecture and urbanism. This presentation will contextualize and re-consider the early proto-digital proposals of Leonardo and Laura Mosso as precursors presciently inscribed with the promises and challenges of our own contemporary data-based urban environments.

The city Leonardo and Laura envisioned had no fixed form, only unscripted permutations of possible futures. Additionally, planning decisions in their digital city would be managed through procedures rather than fixed rules. The urban environment of “Continuity” was not a static form, but rather a temporal and constantly evolving environment mediated equally through acts of both construction and destruction. Their utopian dream of a responsive, self-regulated city certainly forecasted the ambitions of the contemporary Smart City movement, inviting larger questions about the nature of the algorithms and parameters that control the planning and maintenance of our cities today.

Erik Herrmann is the 2016–2017 Walter B. Sanders Fellow in Architecture at the Taubman College of Architecture and Urban Planning at the University of Michigan. He holds a Bachelor of Architecture from the University of Tennessee College of Architecture and Design and a Master of Architecture from Yale University School of Architecture where he was awarded the Carroll L.V. Meeks Memorial Scholarship in recognition of outstanding performance in History.

Previously, Erik was a visiting researcher at the Institute for Computational Design (ICD) at the University of Stuttgart as a 2014–2015 German Chancellor’s Fellow of the Alexander von Humboldt Foundation. Erik’s ongoing design research reconsiders contemporary themes and tendencies in the computational design field through the lens of prescient studies completed by a unique cluster of visionary philosophers, poets and computer technicians in the 1960s. Professionally, Erik has practiced with Gray Organschi Architecture in New Haven, CT and Trahan Architects in Louisiana. He is currently co-director of Outpost Office.

## Daniel Lopez-Perez

Associate Professor, University of San Diego

### R. BUCKMINSTER FULLER’S SYNERGETIC – THINKING.

R. Buckminster Fuller’s contribution to modern architecture is often characterized by his designs of geodesic domes. In parallel, and much less explored in his scholarship, Fuller also pursued the writing of many patents, inventions that sought to define the intelligence of these structures universally through words. As a tool to negotiate between the physical and conceptual dimensions of his research, Fuller conceived of the Synergetics Dictionary. Assembled in col-

laboration with E. J. Applewhite, it was a monumental collection of concepts conceived by Fuller and indexed alphabetically and chronologically from his letters, lectures, articles, manuscripts and books together with notebooks, drawings, blueprints and press-clippings.

Fuller’s Synergetics project aimed to “measure” all human physical experience and “coordinate” it into a conceptual pattern of words. On the one hand, a set of diverging relationships reveals physical “experiencing” – our increase in understanding of the physical world through the gathering of more and more quantifiable data – as “entropic”, chaotic and ever expanding. On the other hand, a set of converging relationships shows meta-physical “conceptioning” – our search for order within the expansive entropy of the physical world – as “syntropic” increasingly more organized and orderly. If Fuller’s incessant investigation of the physical world strove to discover nature’s rules, his conceptual ordering tried to “anticipatorily” contend with that world’s “accelerated disorder”. As the basis of both the geodesic objects and the patents, this paper will explore Fuller’s Synergetic – Thinking as a conceptual framework from which to reflect upon the physical agency of “objects”, their authorship, and their discursive networks of connections, relationships and patterns.

Daniel López-Pérez (PhD) holds a PhD in the History and Theory of Architecture at Princeton, and is an Associate Professor of Architecture and a founding faculty member of the Architecture Program in the Department of Art, Architecture and Art History at the University of San Diego. Awarded a Graham Foundation Grant for Individuals, López-Pérez is a contributing editor of *Fuller in Mexico! The Architectural Initiative* (Arquine, CONACULTA, 2015), a study of R. Buckminster Fuller’s “World Design Science Decade”. In 2014, López-Pérez curated an exhibition and a series of lectures reflecting upon Fuller’s legacy on contemporary models of design research and intellectual property as part of the OfficeUS program in the American Pavilion at the 2014 Venice Biennale. Made possible in part by a Barr Ferree Foundation Fund, awarded by the Department of Art and Archeology at Princeton University, López-Pérez is a contributing editor to *R. Buckminster Fuller – World Man* (Princeton Architectural Press, 2013), which was awarded Architecture Magazine’s 2013 Editor’s Pick for Best Design and Architecture Book of the year.

## Anna-Maria Meister

Princeton University

### HfG ULM CIRCA 1954: FINDING THE RIGHT MASSSTAB FOR THE GOOD OBJECT.

Reconstruction in post-WWII Germany was tackled across several scales from cleaning bricks to reconstructing cities, from institutional initiatives to the education of a new German citizen. At the centre of these endeavours was the shared belief that design and dissemination of “good” objects—be they modular houses or children’s building blocks—could re-normalize society. At the *Hochschule für Gestaltung Ulm* (founded in 1953), architecture was designed as such an object alongside tea cups and radios. This paper focuses on the techniques of design developed at the school as indebted to the reconstruction era: where the rubble in the postwar cities had pulverized all sense of scale, the objects at the HfG were designed as objects assuming several scales. At the same time, a bureaucratic committee, *Verein Spielgut* (Good Play), was founded with the involvement of HfG protagonists, selecting “good toys” for children. Advocating for objects with “less detail”, the committee argued for toys to be open to scalar interpretation (as opposed to, for example, meticulous rail models), promising a tentative re-negotiation of subject to object where the scalelessness of rubble loomed in the background. Ulm design modelled tea cups, modular facades and building blocks as monochrome shapes on white backgrounds, photographed “slightly from above”. My paper will scrutinize the design techniques at work across scales from “spoon to city” (as Max Bill called it) as architectural value and tool, and as an operation in a period’s displacement of political critique to the making of normative objects—and, ultimately, subjects.

Anna-Maria Meister is an architect currently pursuing her PhD in the History and Theory of Architecture at Princeton University. Her work focuses on questions of norms and normed objects as technical and social desires, investigating their production and dissemination as institutional values in early twentieth-century Germany. While maintaining the disciplinary specificity of this project about modern *Gestaltung* as

moral construction at its core, she continues to explore elective affinities to other disciplines as pre-doctoral visiting fellow at the Max-Planck Institute for History of Science, Berlin, as fellow in the Berlin Program for Advanced German and European studies, and as fellow in Princeton’s Interdisciplinary Humanities Doctoral Program (IHUM). She holds degrees in Architecture from Columbia University, New York and the University of Technology, Munich. Anna-Maria Meister is a member of the research team of the “Radical Pedagogies” project at the Princeton School of Architecture and has co-curated its latest installation at the 14<sup>th</sup> Venice Biennale in the Monditalia section, where the project was awarded a Special Mention by the jury.

## Marisabel Marrat

Georgia Institute of Technology

### BETWEEN CRYPTO-TECHNICS AND PHANERO-TECHNICS: THE REVEALING IN SIMONDON’S TECHNO-AESTHETICS.

The launching of the Sputnik I in 1957 was important for French philosopher of technology Gilbert Simondon (1924–89), because it “provided technical evidence that the true dimension of the human world can no longer be reduced to the incorrect category of instrumentality.” In the shadow of the Cold-War, technology’s potential for destruction and salvation is inescapable, and culture and technology appear to inhabit opposite ends of the spectrum. In 1958, Simondon’s *On the Mode of Existence of Technological Objects* proposed “to rebalance general culture through the introduction of the technical object to culture”, with the idea that the technological object, more than simply a tool, is “suitable material for philosophical reflection”. Part of Simondon’s reflecting is an engagement with the developing field of cybernetics, which leads him to his own particular formulation of materiality, involving perception, technics, data and communication; in formation.

This paper discusses Simondon’s in formation as a weave of empirical and psychological realities, a participation with the technological object as a conscious materiality, a “techno-aesthetics”. Rethinking technology as a technophany, he lays the ground for an increasing harmonization between cultural prerogatives and technical functionalities,

a phenomenon that encompasses the object and is more-than object, that is ontological and evolutionary. "The presence of man-machine is a perpetual invention. What resides in machines is a human reality; human gestures are fixed and crystallized in structures that function." Simondon's project: both human and machine become and are made; they are co-modulated. The question then becomes whether they have common ends.

Marisabel Marratt is a doctoral student in History and Theory at the School of Architecture of Georgia Institute of Technology. Advised by Professor Lars Spuybroek, her research examines twentieth-century history and theory, and philosophies of technology and information, with an interest in the potential implications for contemporary architectural theory, aesthetics and the evolving experience and conception of architecture in professional practice. As point of departure, her work is focused on French philosopher of technology Gilbert Simondon (1924–89), his conception of techno-aesthetics and in-formation, and what this may suggest for a distinct conception of materiality.

Marisabel holds a Bachelor and Masters degree in Architecture from Princeton University (AB, MArch), where she developed her design thesis under Professors Anthony Vidler and Alan Colquhoun. In her professional experience, Marisabel has been involved in many award-winning projects, encompassing Architecture, Interior Architecture and Production Design. Throughout, the emphasis has been to explore the content of experience in the built form. The desire to "push the envelope", has led to inventive approaches to space/form-making, exploring and implementing virtual and material technologies, color, movement and light.

## Lefteris Theodosis

Architect, Athens

### BIG DATA MODERNISM: CONSTANTINOS DOXIADIS' PROGRAM FOR THE DEVELOPMENT OF DETROIT.

In 1965, the Greek architect and planner Constantinos Doxiadis (1913–75) was commissioned by the Detroit Edison Company to prepare a large-scale development plan for the Urban Detroit Area (UDA). In 1966, Doxiadis presented an impressive plan that was meant to respond to the dynamic changes of a growing city, using the latest methods and technologies of urban management and growth prediction. The UDA program sought to analyze 49 million alternatives in pursuit of the ideal solution for the harmonious development of the region, but was eventually abandoned

in the midst of the socio-political turmoil that shook the American cities in the late 1960s.

This paper will review the methodological tools and planning models that Doxiadis used for understanding the urban world and in order to plan the future of human settlements. At the time Big Data were introduced in urban and regional planning with the aim to provide a scientific basis to decision making, Doxiadis depicted these phenomena and changes in the theory of Ecumenopolis that illustrated the consolidated status of human settlements interconnected in a "world-city". Ekistics, the interdisciplinary and systemic approach he coined the science of human settlements, sought to put the basis for further study and action. Altogether, Doxiadis' research programmes and plans were premised on statistics and comparative analysis with the technical support of one of the most advanced computer centres at the time.

Lefteris Theodosis (PhD) obtained the Diploma of Architect-Engineer from the National Technical University of Athens (NTUA) and holds a PhD in Theory and History of Architecture from the Polytechnic University of Catalonia (BarcelonaTech - UPC). His doctoral thesis "Victory Over Chaos? Constantinos A. Doxiadis and Ekistics 1945–1975", examines the work of the architect-planner Constantinos Doxiadis and the development of ekistics, what he used to call the science of human settlements. The dissertation focuses on key projects from different phases of his prolific career: the European Reconstruction, the modernization of the Middle East, the suburbanization of the American city and Lyndon Johnson's Great Society. The common thread linking these episodes is the opposing but interacting "processes" that characterized the forging of the postwar world, that is, the efforts to internationalism and the schism of the Cold War. Current research interests and projects originate in and address the areas of urbanism, architecture, sound experimentation and music performance.

### MODERATION

Nabil Ahmed (PhD) is a researcher, writer and educator working on environmental conflict and forensic architecture. His writings have appeared in academic journals, magazines and various art and architecture publications such as *Third Text*, *Forensis: The Architecture of Public Truth* (Sternberg, 2014) and *Volume* magazine. He has been part of the Anthropocene Project (2013–2014) at the Haus der Kulturen der Welt in Berlin and is currently co-leading the project "Nature, Labour, Land" for the 2016 Oslo Architecture Triennial. He is co-founder of Call and Response, a sound art organization based in London. He holds a PhD from the Centre for Research Architecture at Goldsmiths, University of London. He is a lecturer in history & theory at The Cass School of Architecture at London Metropolitan University.



Christoph Eggsglöß is a researcher at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (International Research Institute for Cultural Techniques and Media Philosophy, IKKM), Bauhaus-Universität Weimar, and associate member of the Laborgruppe Kulturtechniken (Laboratory Group Cultural Techniques), Universität Erfurt. He was a doctoral student at the Graduate Research Programme Mediale Historiographien – Media of History / History of Media, funded by the German Research Foundation (DFG). Christoph studied European Studies, Science and Technology Studies as well as Media Culture in Bremen, Gothenburg and Weimar. He took part in the Princeton-Weimar Summer School for Media Studies, the IFK Akademie Vienna / Linz and the Anthropocene Curriculum: The Technosphere Issue at the Haus der Kulturen der Welt Berlin. His doctoral project, "An / Architecture", focuses on the politics and aesthetics of material infrastructures, on governing the in-between and managing spatial left-overs at the fringes of the built environment (e.g. the politics of the roadside, bollards, edges and ledges). Christoph's research interests include the techno-politics of architecture, the theory and figure of the non-human delegate, tinkering, urban anthropotechnics, as well as the history and historiography of street furniture.

## Nicholas de Monchaux

Associate Professor of Architecture & Urban Design,  
College of Environmental Design,  
Director, Berkeley Center for New Media,  
University of California, Berkeley

Nicholas de Monchaux is Associate Professor of Architecture and Urban Design and Director of the Berkeley Center for New Media. He is the author of *Spacesuit: Fashioning Apollo* (MIT Press, 2011), an architectural and urban history of the Apollo Spacesuit. He was winner of the Eugene Emme award from the American Astronautical Society and shortlisted for the Art Book Prize. His latest book *Local Code: 3,659 Proposals About Data, Design, and the Nature of Cities* was published by Princeton Architectural Press in 2016. The work of de Monchaux's Oakland-based design practice has been exhibited widely, including at the Biennial of the Americas, the Venice Architecture Biennale, Lisbon SFMOMA and the Chicago Museum of Contemporary Art (MCA). De Monchaux received his B.A. with distinction in Architecture, from Yale, and his Professional Degree (M.Arch.) from Princeton. Prior to his independent practice, he worked with Michael Hopkins & Partners in London, and Diller, Scofidio + Renfro in New York.

## Hard and Soft: The Bauhaus, California, and the Dispersion of Design.

From the oblique but essential influence of the Bauhaus on the design and technology culture exemplified by the Bay Area, to more complex histories of exchange and invention across American academic history, this paper will excavate the relationships between twentieth-century architectural culture and the networks of mapping, data and information that shape our own age. Drawing from my forthcoming book, *Local Code: 3,659 Proposals about Data, Design, and the Nature of Cities*, I will propose how a re-engagement with this history and its alternate possibilities may expose essential new potentials for the relationship between software, information and urban architectural practice.

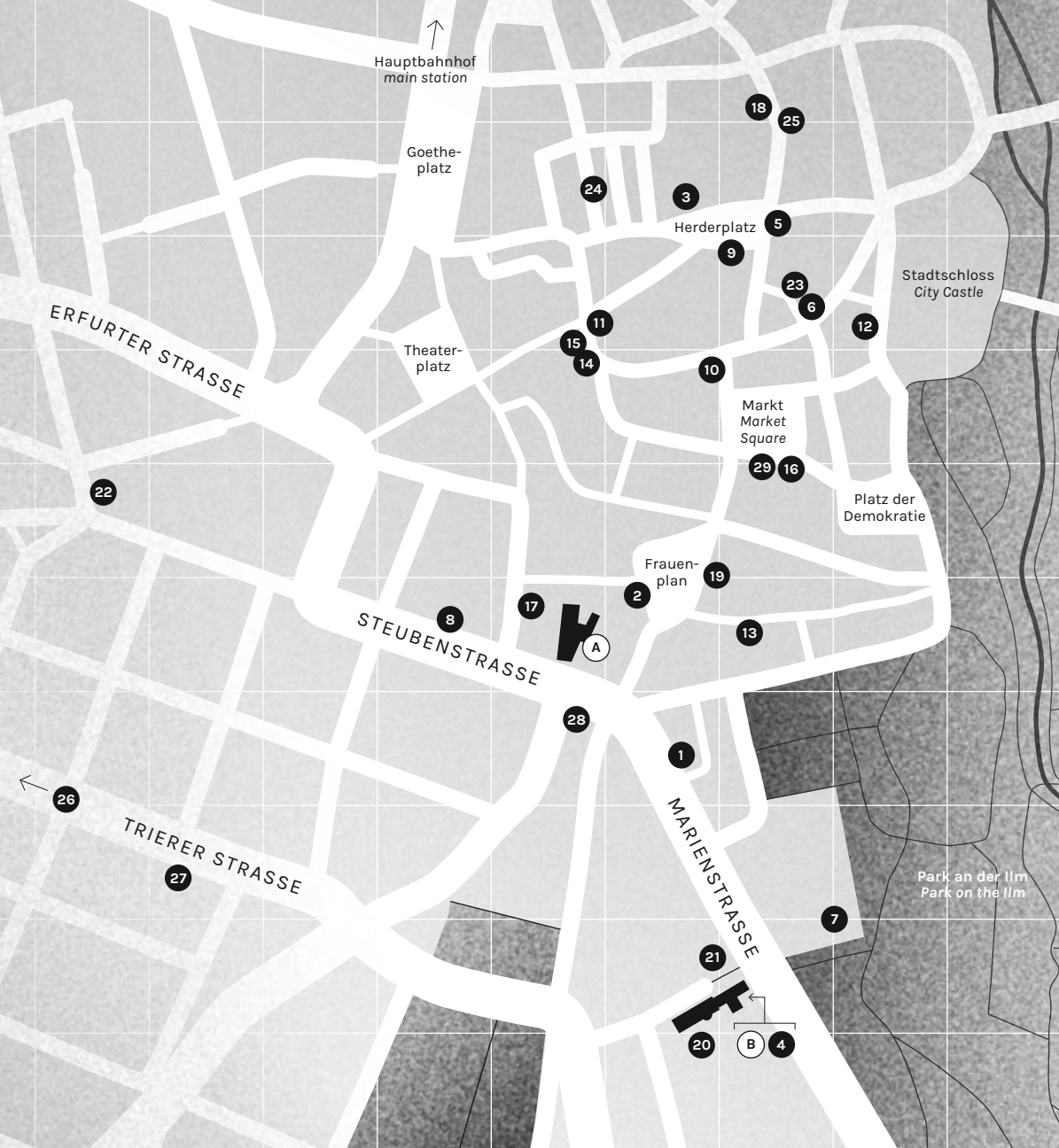


## Gerd Zimmermann

Former President of  
the Bauhaus-Universität Weimar

Gerd Zimmermann (PhD) began his studies of architecture in 1965 at the University of Architecture and Building in Weimar (HAB), today's Bauhaus-Universität Weimar. He received a doctoral degree in Architectural Theory in 1974, following which he worked as research fellow in the Department of Theory and History of Architecture of the German "Bauakademie" in Berlin, with research work in the field of Architectural Psychology and Architectural Semiotics, including empirical studies in the psychological impact of architecture. In 1980, he returned to Weimar to take up the role of research and teaching assistant in the Architecture Theory Chair of the HAB, and in 1992 was appointed as University-Professor at HAB for Design and Theory of Architecture. The same year, he was elected as President of the university with a four year term; in 1996, he was re-elected. He has published on architectural theory, and was an editor of *VERSO* and for a serial publication in international architecture theory. He has led the concept and organization of the International Bauhaus Colloquia in Weimar since 1992, and has led international programs with WASEDA-University Tokyo, IIT Chicago and SCI-Arch Los Angeles, among others. Since the mid-1990s, he has organized an annual architectural design workshop in Rome.

He was repeatedly held the position of chairman of the Conference of University Presidents in Thüringen (1999–2001); Vice-President of the German Rector's Conference (2003); and Dean of the Architecture Department of the Bauhaus-Universität Weimar. In 2004 he was once again elected as President of the university with a term from 2005 to 2011. Since 2007, he has been a member of the governing board of the German TV-company ZDF and chairman of the accreditation agency ACQUIN. During 2012–2013, he as Senior Fellow at The International Institute for Research of Cultural Techniques and Media Philosophy in Weimar (IKKM), with contributions to "The Iconic in Architecture". Since 2013, his design work has been included in architectural projects. In 2015, he was President of the Architectural Foundation Thüringen.



#### LUNCH

- 1 Bauhaus Café
- 2 Blesse
- 3 Café Caroline
- 4 Brotklappe (→ main building / room 109)
- 5 Jelo
- 6 Koi.7
- 7 Mensa am Park
- 8 Peperoncino
- 9 Suppenbar Estragon

#### LUNCH & DINNER

- 10 36 Pho Co
- 11 Franz & Willi
- 12 ACC
- 13 Gretchens
- 14 Antonio
- 15 Crêperie du Palais
- 16 Elefantenkeller
- 17 Sushibar
- 18 La Tarte
- 19 Versilia

#### CAFÉ

- 20 Bauhaus Atelier
- 21 M18
- 1 Bauhaus Café
- 3 Café Caroline
- 13 Gretchens
- 22 Koriat
- 23 Namu
- 24 Café-Laden
- 25 Café du Jardin

#### BAR

- 26 Hinterzimmer
- 27 Falken
- 28 Luise
- 29 C-Keller

#### VENUES

- A Audimax
- B Main Building

## CONFERENCE LANGUAGE

The conference will be held in English.

## ORGANIZER

Bauhaus-Institut für Geschichte  
und Theorie der Architektur und Planung

Bauhaus-Universität Weimar  
Geschwister-Scholl-Straße 8  
99423 Weimar

Conference Director  
Prof. Dr. Ines Weizman  
Architekturtheorie

Ortrun Bargholz, M.Sc.  
Charlotte Samtleben, M.Sc.  
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Room 102  
Tel: +49 (0)3643 583529

## GRAPHIC DESIGN

Happy Little Accidents  
[www.happy-little-accidents.de](http://www.happy-little-accidents.de)

## PARTNERS

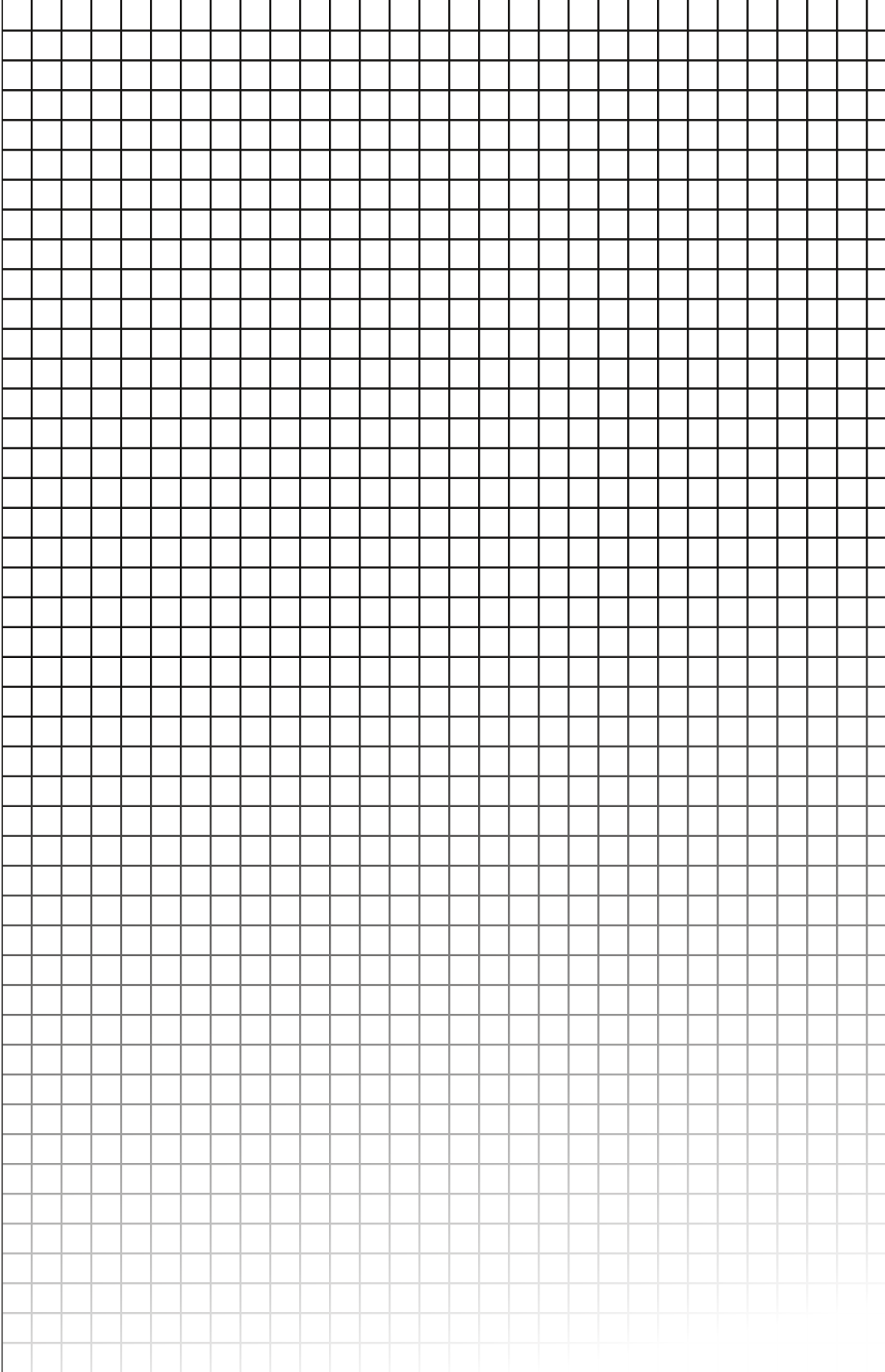
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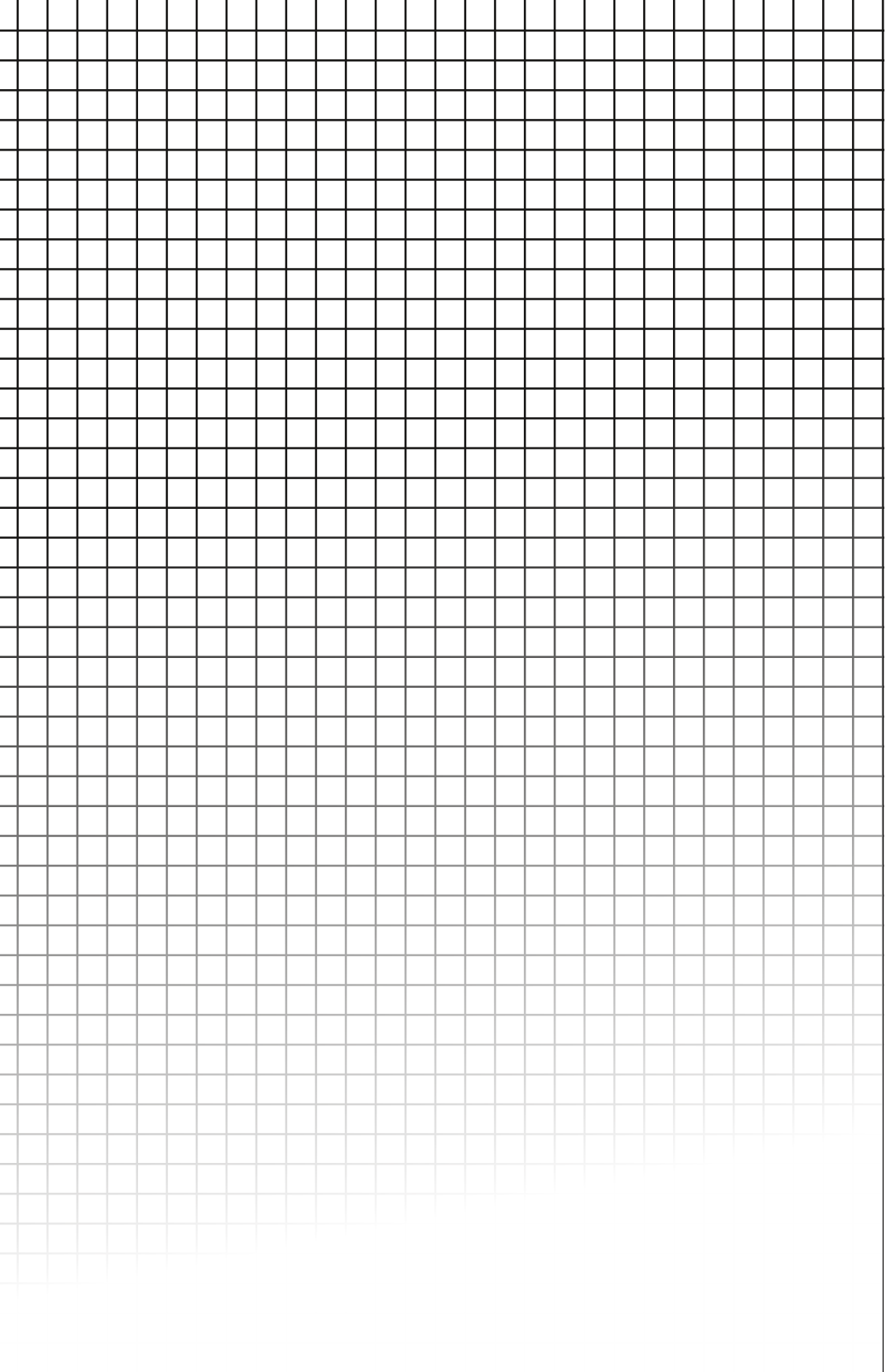
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UND THEORIE DER ARCHITEKTUR  
UND PLANUNG

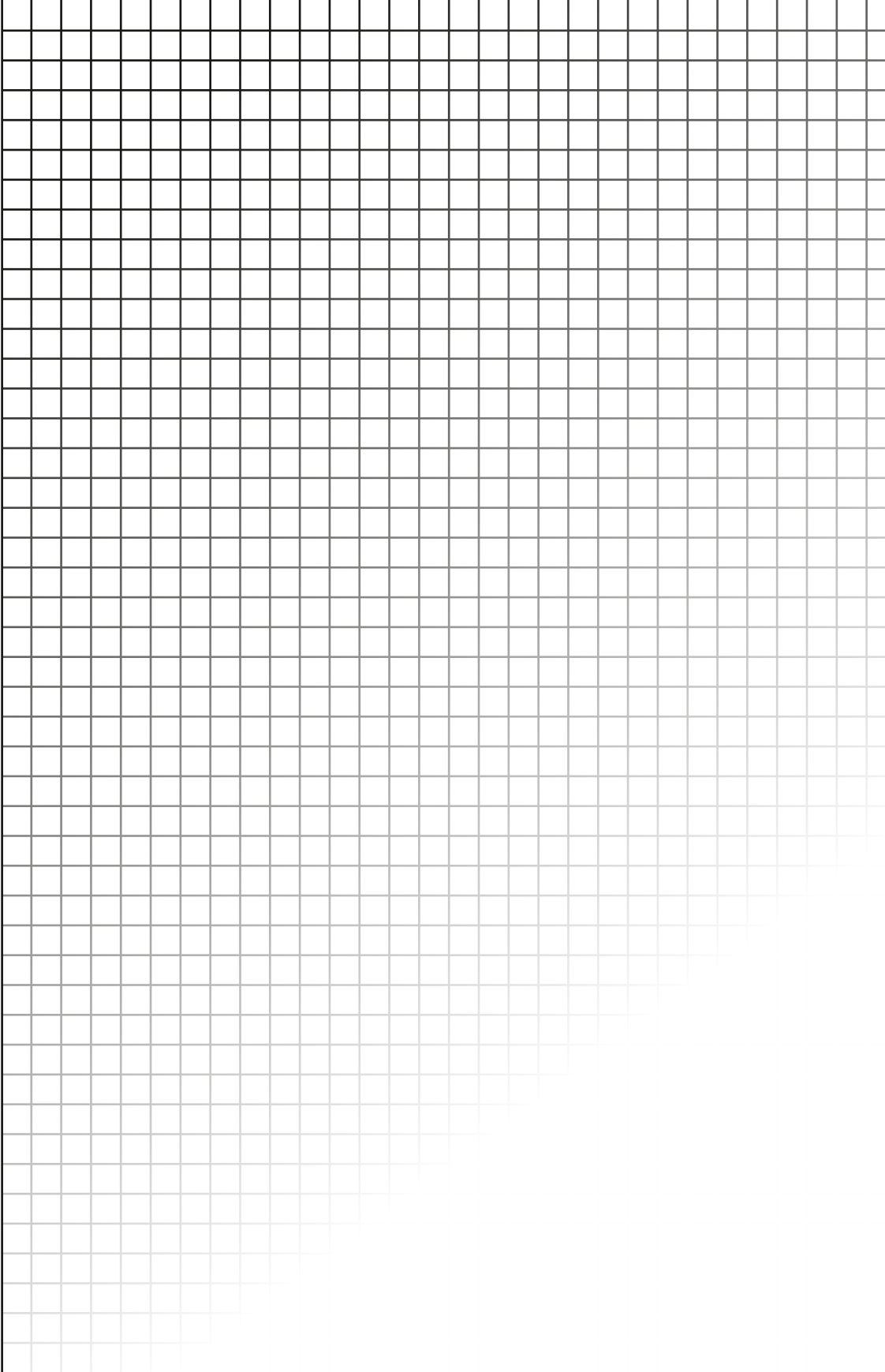


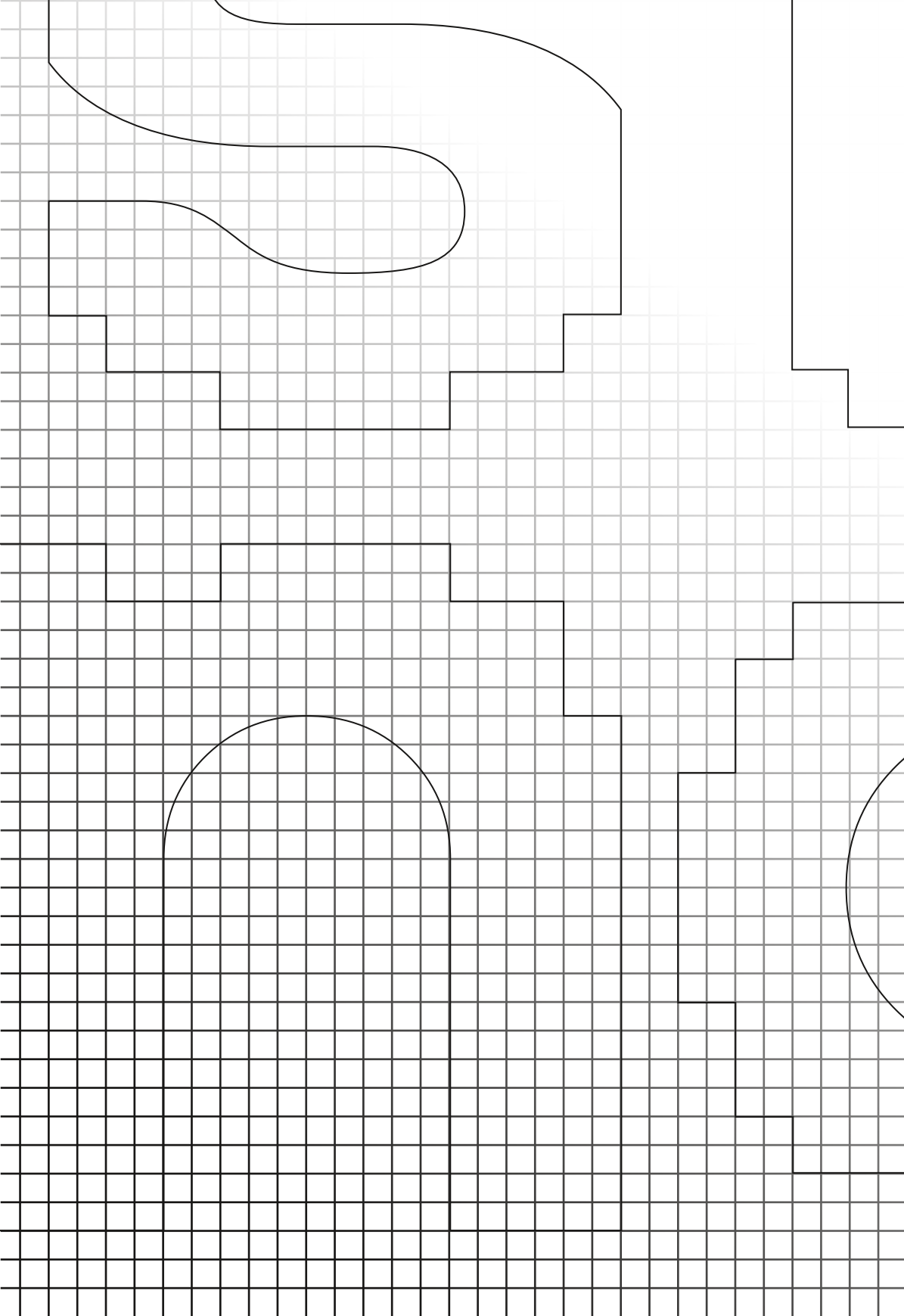
**DAAD**

welt  
raum  
bauhaus













the research and documentation work I conducted to build an archive of these architectures, to present not only the largely unknown buildings in their current urban context, but also to analyse how these individual architectural objects can be understood as an architectural movement that impacted beyond the borders of these new independent states while also connecting it with other political powers along the cold war divide. The project to construct an archive both challenges the historiography of twentieth and twenty-first-century architecture, but also raises questions about the form, location and preservation of such a transnational archive.

Herz's architectural office is based in Basel. Among other recently completed projects, the office has constructed the Jewish Community Center of Mainz and the mixed-use building "Legal / Illegal" in Cologne. Current projects include housing projects in Switzerland, Germany and France. The projects have received several prizes, such as the Cologne Architecture Prize, the German Architecture Prize for Concrete and a nomination for the Mies van der Rohe Prize for European Architecture, 2011.

## George Arbid

The Arab Center for  
Architecture (ACA), Beirut

### MODERNISM IN THE ARAB WORLD: AN ARCHIVE.

The creation of the Arab Center for Architecture in 2008 in Beirut marked a step towards more recognition of the importance of modern architectural heritage. This talk will reflect on the activities of the center, namely the building of a physical archive in Lebanon, curating of exhibitions, organizing conferences, workshops and publications.

George Arbid (PhD) is an architect and a historian. He holds a degree in Architecture from the Académie Libanaise des Beaux-Arts (ALBA) and a Doctor of Design from Harvard University Graduate School of Design. He taught at ALBA and at the American University of Beirut. His research and writings cover modern architecture in Lebanon and the Arab World. He is a co-founder and director of the Arab Center for Architecture (ACA) in Beirut.

## Marion von Osten

Architectural Historian,  
Curator, Berlin

### DISPLAYING THE ABSENT.

Readability and the optical model of visibility are classical tasks of curatorial work. But what if an exhibition tries to bring transculturality into the public realm through displaying an entangled modernity that includes practices that were creating pre- and post-colonial debates and conflicts? By trying to grasp transcultural and transnational relations and encounters of the colonial modern in the exhibition project "In the Desert of Modernity: Colonial Planning and After" (1918–2010), curating was on the one hand trapped in the colonial archive and its violent negations and on the other was facing the fact that encounters, conflicts and negotiations cannot easily be extracted from images or an object itself. Moreover, the epistemes that are at hand might be too limited to understanding the negotiations and unexpected outcomes that are not following the routes of governing powers. In my presentation, I will present the experimental setting, methodological mixture and artistic approaches that might reach out for other ways of doing historeography.

Marion von Osten is an artist, researcher and exhibition maker living in Berlin. She is a founding member of the Center for Post-colonial Knowledge and Culture, Berlin; Labor k3000, Zurich; and kpD (kleines post-fordistisches Drama), Berlin. Curatorial and research projects include "Viet Nam Diskurs Stockholm" (Tensta Konsthall, Sweden), "Aesthetics of Decolonization" (Institute for Theory, ZHDK Zurich / Center for Post-colonial Knowledge and Culture, Berlin, 2014–2016), "Model House – Mapping Transcultural Modernisms" (Academy of Fine Arts Vienna, 2010–2013), "Action! painting / publishing" (Les Laboratoires d'Aubervilliers, Paris, 2011–2012), "In the Desert of Modernity – Colonial Planning and After" (Les Abattoirs de Casablanca, 2009 and Haus der Kulturen der Welt, Berlin, 2008), "Projekt Migration" (Cologne, 2002–2006) and "TRANSIT MIGRATION" (Zürich, Frankfurt, and Kölner Kunstverein, 2003–2005), "Atelier Europa" (Kunstverein München, 2004) and "Be Creative! The Creative Imperative" (Museum für Gestaltung, Zurich, 2003). Publications include *Transcultural Modernisms* (with Research Group Model House, Sternberg Press, 2013), *Das Erziehungsbild. Zur visuellen Kultur des Pädagogischen* (with Tom Holert, Schleebrügge, 2010) *The Colonial Modern. Aesthetics of the Past. Rebellions for the Future* (with Tom Averemaete, Serhat Karakayli, Black Dog Publishing, 2010), *Projekt Migration* (with Kölner Kunstverein et al, Dumont Verlag, 2005) *Norm der Abweichung* (TG:4, Voldemeer / Springer Verlag, 2003) and *Money-Nations* (with Peter Spillmann, Selene Verlag, 2003). Since 2012, she has been a visiting professor at HEAD Geneva and the Master for Arts in Public Spheres, HSLU Lucerne.

# Bernard Khoury

Architect, Beirut

## LOCAL HEROES.

Local Heroes are not superheroes.

They are the valiant mercenaries who protect my grounds.

I searched for them here and everywhere; from the cities of the collapsing Arab nations to those where the cathedrals were white.

Those bitter territories are the marvellous and playful grounds on which I construct my optimism, the last enclaves where meaningful convalescences are still possible.

Local Heroes are rooted in very specific political grounds.

They are not the protected citizens of any comfortable nation.

They own the streets that others walk through cautiously.

They do not belong to any familiar place.

Their places escape all consensual definitions of territory.

They do not fit in the undisputed and often simplified histories of their time.

They are the proud romantics who fearlessly resist the cynicism of the wise.

The stories I tell do not frame any protagonist, any situation or any architectural act in any sort of tangible or immutable definitions. I am not interested in such definitions as much as I am not interested in the theoretical postures that produce them.

In my worlds of uncontrolled dissonance, I build alliances. Those are often contradictory ones. My heroes are not all cut from the same cloth.

As my stories unfold, I remain in the hope that I will not be afflicted with the censure of unscrupulous fraudulence.

Bernard Khoury studied architecture at the Rhode Island school of Design (BFA 1990 / B.Arch 1991). He received a Masters in Architectural Studies from Harvard University (M.Arch 1993). In 2001, he was awarded by the municipality of Rome the honourable mention of the Borromini Prize given to architects under forty years of age. In 2004, he was awarded the Architecture + Award. He is the co-founder of the Arab Center for Architecture. He was a visiting professor at the Ecole Polytechnique Fédérale de Lausanne, L'Ecole Spéciale d'Architecture in Paris and the American University of Beirut. He has lectured and exhibited his work in prestigious academic institutions in Europe and the US including a solo show of his work given by the International Forum for Contemporary Architecture at the Aedes gallery in Berlin (2003) and numerous group shows including *YOUrison* at the Fondazione Sandretto Re Rebaudengo in Turin (2008) and *Spazio* at the opening show of the MAXXI museum in Rome (2010). He was the co-curator and architect of the Kingdom of Bahrain's national pavilion at the Venice Biennale's 14<sup>th</sup> International Architecture Exhibition in 2014. His work has been extensively published by the professional press. Khoury started an independent practice in 1993. Over the past fifteen years, his office has developed an international reputation and a significant diverse portfolio of projects both locally and abroad.

# Nora Akawi

Columbia University,  
New York /  
Studio-X Amman

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## IN CONVERSATION WITH BERNARD KHOURY

Nora Akawi is an architect based between Amman and New York. In 2012, she joined Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP) as curator of Studio-X Amman, a regional platform for programming and research in architecture run by Columbia GSAPP and the Columbia Global Centers | Amman. At Studio-X Amman, she leads the conceptualization and implementation of public programmes and research initiatives on architecture in the Arab Mashreq by curating conferences, workshops, publications, screenings, lectures and other collective forms of production in partnership with researchers or institutions in the region. Since 2014, she has been teaching a graduate seminar course focused on borderlands, migration, citizenship and human rights at GSAPP.

She studied architecture at the Bezalel Academy of Art and Design in Jerusalem (B.Arch 2009). In 2011, she received her MS in Critical, Curatorial and Conceptual Practices in Architecture from Columbia GSAPP (MS. CCCP 2011), where she received the CCCP Thesis Award. Her thesis investigates the role of the archive in the formation of alternative political and spatial imaginaries in Palestine.

She participates as Visiting Lecturer at Stockholm's Royal Institute of Art, in the Critical Habitats post-graduate programme, and has served as a critic in architecture programmes at Columbia GSAPP, Barnard College, PennDesign, Harvard GSD, Georgia Tech, the Applied Science University in Amman and GJU's SABE, among others. Publications include the book *Architecture and Representation: The Arab City* (co-edited by Amale Andraos, Nora Akawi and Caitlin Blanchfield, Columbia Books on Architecture and the City, 2016) and "Jerusalem: Dismantling Phantasmagorias, Constructing Imaginaries" in *The Funambulist: Militarized Cities* (edited by Leopold Lambert, 2015).

# Cooking Sections

London

## CLIMAVORE

While the fossil fuel industry often seems like the worst perpetrator of climate change, the activity most rapidly transforming the planet is in fact the “misuse of land use”. Many studies have proven how eating less meat would have an unprecedented impact on the acceleration of climate change, but how do other food choices we make harm the landscape? How can we re-shape space through our eating habits? Citizens of the global north generally underestimate the direct impact of their dietary choices on the landscape, and especially on climate change. Local and organic foods are more marketable than ever, yet their impact on the environment is slow and possibly even negligible. If our eating habits have such a significant impact on climate change, then there is an urgent need to bring eaters and policy makers to the dining table.

CLIMAVORE is a performative dinner that aims to consider a diet based on new climatic seasons. Different from the now obsolete cycle of spring, summer, autumn and winter, they react to current drought, desertification, water pollution, flash floods and invasion of species. These seasons offer a new set of clues about how to adapt our diet to the needs of global landscape. In a severe drought, eating tomatoes that are local and organic can still be environmentally destructive. Instead, CLIMAVORE aims to develop a diet that does not just “do no harm”, but uses diet as a means of rehabilitating and re-imagining agricultural production. Eating invasive species limits their population growth, eating nitrogen-fixing plants can restore the soil; one adult mussel can filter as much as 40 litres of water per day. The urgency to speculate about these new scenarios approaches food as an infrastructural means to rebuild environments.

Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a duo of spatial practitioners based out of London. It was born to explore the systems that organise the WORLD through FOOD. Using installation, performance, mapping and video, their research-based practice explores the overlapping boundaries between visual arts, architecture and geopolitics. Cooking Sections was part of the exhibition at the US Pavilion, 2014 Venice Architecture Biennale. Their work has also been exhibited at the Neue Nationalgalerie Berlin; 2016 Oslo Architecture Biennale; Storefront for Art & Architecture New York; DOCUMENTA(13), Kassel; Peggy Guggenheim Collection, Venice; CA2M, Madrid; The New Institute, Rotterdam; UTS, Sydney; ETSAM, Madrid; TEDx Talks Madrid; Fiorucci Art Trust, London; ACC Weimar; SOS 4.8, Murcia; HKW Berlin; Akademie der Künste, Berlin; 2014 Biennale INTERIEUR Kortrijk; and they have been residents in The Politics of Food at Delfina Foundation, London. In August 2016, they opened The Empire Remains Shop, a public installation that speculates on selling the remains of the British Empire back in London. Their writing has been published by Sternberg Press, Lars Müller, and in *Volume Magazine*, *The Avery Review*, *The Forager* and *Displacements*. They have lectured at UTS, Sydney; RMIT, Melbourne; ETSAM, Madrid; Alicante Architecture School; The Architectural Association, the Royal College of Art, the Bartlett and Goldsmiths, London.

## Eyal Weizman

Centre for Research  
Architecture, Goldsmiths,  
University of London

### MODERATION / KEYNOTE

Eyal Weizman (PhD) is an architect, Professor of Visual Cultures and director of the Centre for Research Architecture at Goldsmiths, University of London. Since 2011 he also directs the European Research Council funded project, Forensic Architecture - on the place of architecture in international humanitarian law. Since 2007 he is a founding member of the architectural collective DAAR in Beit Sahour / Palestine. Weizman has been a professor of architecture at the Academy of Fine Arts in Vienna and has also taught at the Bartlett (UCL) in London at the Stadel School in Frankfurt and is a Professeur invité at the École des hautes études en sciences sociales (EHESS) in Paris. He lectured, curated and organised conferences in many institutions worldwide. His books include *Megele's Skull* (with Thomas Keenan at Sterenberg Press 2012), *Forensic Architecture* (DOCUMENTA13 notebook, 2012), *The Least of all Possible Evils* (Notte-tempo 2009, Verso 2011), *Hollow Land* (Verso, 2007), *A Civilian Occupation* (Verso, 2003), the series *Territories 1,2 and 3*, *Yellow Rhythms* and many articles in journals, magazines and edited books. Weizman is a regular contributor and an editorial board member for several journals and magazines including *Humanity*, *Inflexions* and *Cabinet* where he has edited a special issue on forensics (issue 43, 2011).

He has worked with a variety of NGOs world wide and was member of B'Tselem board of directors. He is currently on the advisory boards of the Institute of Contemporary Arts (ICA) in London, the Human Rights Project at Bard in NY, and of other academic and cultural institutions. Weizman is the recipient of the James Stirling Memorial Lecture Prize for 2006 - 2007, a co-recipient of the 2010 Prince Claus Prize for Architecture (for DAAR) and was invited to deliver the Rusty Bernstein, Paul Hirst, Nelson Mandela, Mansour Armaly and the Edward Said Memorial Lectures amongst others. He studied architecture at the Architectural Association in London and completed his PhD at the London Consortium / Birkbeck College.

## Anselm Wagner

Institute of Architectural Theory, Art History  
and Cultural Studies, TU Graz

### POETICS OF DUST.

As nearly everything will turn to dust some day, dust contains nearly everything. "Dust", says Roland Meyer, is a "material archive, an encyclopedic representation of the substantial environment." Thus dust serves as trace and sign as well: criminalists can detect a crime by analyzing the dust found at a crime scene and physics can reconstruct the genesis of our solar system by analyzing dust from space. It is for this reason that John Ruskin was very skeptical of the restoration of historical buildings because their cleaning, renewal, and addition swept away one of their most important functions: to be a "lamp" of memory. That is why modernist architects

Anselm Wagner (PhD) studied art history, philosophy and classical archaeology in Salzburg and Munich (M.A. in 1991, PhD in 2002). He worked as freelance curator, gallery manager, art critic, and editor of the Austrian art magazines *frame* and *spike*. He held teaching positions at various Universities in Salzburg, Linz, Vienna, and Graz. In 2004, he was Research Fellow at the Clark Art Institute Williamstown, Massachusetts. In 2009, he assumed a Fulbright Visiting Professorship for art history at the University of Minnesota in Minneapolis. In 2010, he was appointed Professor and Chair of the Institute of Architectural Theory, Art History and Cultural Studies at TU Graz. Since then, he has been editor of *GAM* (Graz Architecture Magazine) and the book series *architektur + analyse* at jovis, Berlin, and has been member of the ASVK (Advisory Board of the Preservation of the Historic Center of Graz) and head of the research project "The Solar House of Konrad Frey", funded by the Austrian Science Fund (FWF).

preferred materials without patina like glass or chrome to evoke the feeling of an eternal presence that does not know any past. But, on the other hand, how can a building keep memory alive when it falls to dust? For dust, as George Bataille knew very well, is one of the great actants of the formless, opposing all kinds of order, of structure, and – not at least – of architecture. So, architecture with and of dust seems to be a largely tricky thing because it questions one of its intrinsic qualities: that is, to give shape to our environment (and society). The paper will try to figure out to what extent a “poetics of dust” can help to understand architecture as a kind of trajectory between form and formlessness, where impurity guarantees memory and purity oblivion.

Wagner's many publications are focused on the art and architecture of the 20<sup>th</sup> and 21<sup>st</sup> centuries. He is author and editor of various books, including *Was bleibt von der 'Grazer Schule'? Architektur-Utopien der 1960er* revisited (jovis: Berlin, 2012; together with Antje Senarclens de Grancy), *Konrad Frey: Haus Zankel. Experiment Solararchitektur* (jovis: Berlin, 2013; together with Ingrid Böck), *Staub: Eine interdisziplinäre Perspektive* (LIT: Wien-Berlin, 2013; together with Daniel Gethmann), *Is There (Anti-)Neoliberal Architecture?* (jovis: Berlin, 2013; together with Ana Jeinic). His upcoming book, *Popular Terms in Architecture: A Dictionary*, will be published in 2017.

## Georg Vrachliotis

Karlsruhe Institute of Technology

### FRITZ HALLER: ARCHITECTURE, DATA AND TECHNOLOGICAL TURMOIL. A HISTORY FULL OF CONTROVERSY.

Today, notions of unlimited storage capacity shape our view of the present. The cultural practice of saving has become synonymous with the automated accumulation and evaluation of vast quantities of data that we ourselves produce. Fragments of information are continuously generated, saved, retrieved, updated and saved again – an apparent circuit of encoding and transcoding of history and present between virtualization and materialization. What and how we will remember in the future depends not only upon how and by whom storage media is organized and controlled, but also upon the media through which our experiences are handed down. A data-based idea of society – one that self-generates and self-regulates using social traces and spatial patterns of movement – is a subject of debate. In other words, our environment is converted into a hybrid technological web that only becomes accessible if we continuously ask the well-known question concerning technology. Swiss architect Fritz Haller also dealt with this question. In his large-scale, highly detailed drawings, Haller designed a

Georg Vrachliotis (PhD) is Professor for the Theory of Architecture and director of the Südwest-deutsches Archiv und Architektur und Ingenieurbau (saai) at Karlsruhe Institute of Technology (KIT). Previously, he lectured and conducted research at the Institute for History and Theory of Architecture (gta) and the Institute of Technology in Architecture of ETH Zurich. Vrachliotis studied architecture at the Berlin University of the Arts and was conferred his PhD at ETH Zurich. He worked as guest scientist at the Department of Architecture of the University of California at Berkeley and as a guest lecturer for the theory of architecture at Vienna University of Technology. He is editor (with Laurent Stalder) of *Fritz Haller. Architekt und Forscher* (gta Verlag, 2016) and curator of the exhibition “Frei Otto. Thinking by Modeling” at ZKM Karlsruhe (November 2016 – March 2017).

technically-regulated future society in which the architectural object has been dispersed into the reflections and ramifications of measureless data networks. It may seem paradoxical when considering the radical drawings, but Haller's studies of the "totale stadt" are nothing less than one of the most brilliant and perhaps last attempts of the 20<sup>th</sup> century to link virtualization and materialization with the social ideal of modernity, and to transfer that it into a social geometry. Haller's studies remain relevant today because they have the innate potential to open our minds to a radical space of possibility, generating new forms of perception of technologically-based landscapes and spaces, and also laying the foundations for critical research of the built environment as a data-based model and simulation.

## Nabil Ahmed

CASS School of Art and Architecture,  
London Metropolitan University

### EVIDENCING ECOCIDE: TOWARDS AN ECOLOGICAL JUSTICE IN THE PACIFIC RING.

The Inter-Pacific Ring Tribunal (Interprt) is an interdisciplinary project for an alternative commission of inquiry to investigate patterns of environmental violence, their legality and their impact on sovereignty in the Pacific region from land based mining, deep-sea mining and nuclear weapons testing. Imagine a 40,000km long force field of earthquakes, volcanoes and mineral frontier under and around the Pacific Ocean that stretches from Melanesian islands to the Philippines, The Kamchatka Peninsula to the US Pacific coast, Mexico, Nicaragua and to the Andes. The project traces the Pacific ring of fire as an unstable and contingent frontier of human and more-than-human capitalist relations and propose the design of an alternative tribunal for ecological justice. With the position that architecture as militant research can reveal the spatial realities of mineral extraction, urban projects, and environmental violence in this paper I will present a series of spatial evidence based on human rights investigation data, corporate financial reporting and publicly available remote sensing imagery on the long-term conflict in West Papua, a Melanesian

Nabil Ahmed (PhD) is a researcher, writer and educator working on environmental conflict and forensic architecture. His writings have appeared in academic journals, magazines and various art and architecture publications such as *Third Text*, *Forensis: The Architecture of Public Truth* (Sternberg, 2014), *Architecture and the Paradox of Dissidence* (Routledge, 2014) and *Volume* magazine. He has been part of the Anthropocene Project (2013 – 2014) at the Haus der Kulturen der Welt in Berlin and is currently co-leading the project "Nature, Labour, Land" for the 2016 Oslo Architecture Triennial. He is co-founder of Call and Response, a sound art organization based in London. He holds a PhD from the Centre for Research Architecture at Goldsmiths, University of London. He is a lecturer in history & theory at The Cass School of Architecture at London Metropolitan University.



territory, as a case of ecocide perpetrated by the Indonesian state and transnational corporations through a program of mass killings, transmigration settlements, industrial mining and large scale land grabs.

## Benno Stein

Computer Science and Media,  
Bauhaus-Universität Weimar

### INFORMATION RETRIEVAL AND DATA MINING FOR AUTHORSHIP ANALYSIS.

This paper will introduce problems and solutions from the field of digital text forensics, such as authorship identification, vandalism in wikipedia or plagiarism detection. The development of solutions for this kind of problems forms an excellent research field that combines approaches from Information Retrieval, Machine Learning and Computational Linguistics. Furthermore, the development of effective algorithms to automatically address these and related problems has become highly relevant: in the age of nearly unlimited text access, the analysis of writing styles or text reuse requires machine support; similarly, the success of important social software projects such as the online encyclopedia wikipedia lies in its openness – which, however, makes them vulnerable to destructive activities.

Benno Stein (PhD) is Chair of the Web-Technology and Information Systems Group at the Bauhaus-Universität Weimar. His research focuses on modelling and solving data, and knowledge-intensive information processing tasks. He has developed theories, algorithms and tools for information retrieval, data mining and knowledge processing, as well as for engineering design and simulation (patents granted). For several achievements of his research he has been awarded with scientific and commercial prizes.

Stein studied at the University of Karlsruhe (1984 – 89), and completed his dissertation (1995) and Habilitation (2002) in computer science at the University of Paderborn. In 2005, he was appointed as a full Professor for Web Technology and Information Systems at the Bauhaus-Universität Weimar. He has completed research stays at IBM, Germany, and the International Computer Science Institute, Berkeley. Benno Stein serves on scientific boards, on programme committees and as reviewer in various relevant conferences and journals; he is also the initiator and a co-chair of PAN, an excellence network and evaluation lab on text forensics with focus on authorship analysis, profiling and reuse detection. He is cofounder and spokesperson of the Digital Bauhaus Lab Weimar, a recently-opened interdisciplinary research centre for Computer Science, Arts and Engineering. He is also a cofounder (1996) and scientific director of the Art Systems Software Ltd, a world-leading company for simulation technology in fluidic engineering.

## Susan Schuppli

Centre for Research Architecture, Goldsmiths,  
University of London

### TRACE EVIDENCE.

The “Trace Evidence” video trilogy explores the geological, meteorological, and hydrological appearance of nuclear evidence secreted within the molecular arrangement of matter. Its focuses upon three events: the unearthing of ancient nuclear reactors at the uranium mine site in Oklo, Gabon in 1972, the discovery of Chernobyl’s airborne contaminates at the Forsmark power plant in Sweden in April 1986 and the 7,600 kilometre, five year journey of Caesium-137 from Fukushima-Daiichi through the waters of the Pacific Ocean to the west coast of Vancouver Island.

Within environmental justice work, establishing the incontrovertible relationship between cause and effect has proven a difficult legal challenge. The spatial dispersal of contaminates and temporal latency of their material and biological effects, which may take years, even decades to emerge, has allowed global climate-change actors and states to operate with virtual impunity. But the nuclear isn’t like other complex, non-linear events. Despite its radical and covert nature, the unique signature and behaviour of radioactive isotopes allows its lethal traces to be tracked directly back to their source, re-connecting, in effect, the evidential links that planetary phenomena has seemingly torn asunder.

Susan Schuppli (PhD) is an artist and researcher based in London whose work examines material evidence from war and conflict to environmental disasters. Creative projects have been exhibited throughout Europe, Asia, Canada and the US. Recent projects include *A Timeline of Testimony*, *Sound of Sand*, *Delay-Decay* and *Trace Evidence* as well as a commission with Sonic Acts and CESAR (the Netherlands) on *Atmospheric Feedback Loops*. She has published widely within the context of media and politics and is the author of the forthcoming book, *Material Witness* (MIT Press), which is also the subject of an experimental documentary. Schuppli was previously Senior Research Fellow on the ERC-funded Forensic Architecture project. She is a recipient of the ICP Infinity Award, 2016.

## Bernhard Siegert

IKKM, Bauhaus-Universität Weimar

Bernhard Siegert (PhD) is Professor for Theory and History of Cultural Techniques at the Bauhaus-Universität Weimar. He studied German and Comparative Literature, Philosophy, Judaic Studies and History at Freiburg University and received his PhD from the Ruhr University Bochum in 1991. After a position as research assistant at the chair for Aesthetics and Media History at the Humboldt-Universität Berlin, Bernhard Siegert came to Weimar in 2001 where was one of the founders of the Graduate School "Mediale Historiographien" in 2004, and initiated the degree program "MediaArchitecture" (Master of Science) at the Bauhaus-Universität. In 2004/05 he was Senior Fellow at the Internationales Forschungszentrum Kulturwissenschaft (IFK) in Vienna, and in 2008 and 2011 Visiting Professor of the University of California, Santa Barbara. Since April 2008, Bernhard Siegert has been – alongside with Lorenz Engell – director of the IKKM.

### MODERATION

## Lorenzo Pezzani

Goldsmiths, University of London

### LIQUID TRACES. CONTESTING THE DEADLY ARCHITECTURE OF THE EU BORDER REGIME.

The policing of illegalised migration has in recent years undergone an intense process of datafication. Information about migrants' movements at the external borders of Europe is first captured through a vast apparatus of sensing devices and intelligence sources; filtered into specific matrix of variables; and then visualised and shared across different digital platforms. On the basis of this data, border controllers perform risk analysis with the aim of identifying possible "threats" and helping decision-makers to "set priorities, formulate counter-measures and designate operational targets." These practices, however, do not simply orientate future decisions. They define present practices and shape the current architecture of the European border regime.

Forensic Oceanography, the project I've been co-leading since 2011 with Charles Heller, seeks to re-read this data and turn it from an instrument of border policing to a tool for the defence of migrants' rights. In this presentation I will focus in particular on "Death by rescue", our latest report, which reverse-engineers these predictive practices so as to contest their deadly effects. By reconstructing the decision making process that led the EU to cut back search and rescue missions in early 2015, the report shows that the increased risk that this decision would have caused had been indeed predicted by EU border agencies, which nevertheless

Lorenzo Pezzani (PhD) is Lecturer in Forensic Architecture at Goldsmiths, University of London. His work deals with the spatial politics and visual cultures of migration, with a particular focus on the geography of the ocean. Since 2011, he has been working on Forensic Oceanography, a collaborative project that critically investigates the militarized border regime in the Mediterranean Sea. Together with a wide network of NGOs, scientists, journalists and activist groups, he has produced maps, visualizations and human right reports that attempt to document the violence perpetrated against migrants at sea and challenge the regime of visibility imposed by surveillance means on this contested area. Lorenzo Pezzani is a PhD candidate at Goldsmiths University's Centre for Research Architecture and a UK Associate of The Public Domain at Delfina Foundation. Lorenzo is part of the research team at Forensic Oceanography, an initiative with Charles Heller, produced in the frame of the ERC funded project "Forensic Architecture – Goldsmiths, Centre for Research Architecture". Forensic Oceanography critically investigates the militarised border regime in the Mediterranean Sea, mapping the liquid geographies of maritime jurisdictions in order to document the violence perpetrated against migrants at sea. By producing maps, visualisations, human right reports, videos, articles, exhibitions and websites, Forensic Oceanography interrogates this maritime sensorium in the attempt to challenge the regime of visibility imposed by surveillance means and become a tool in the struggle for freedom of movement.

chose to use it as a form of deterrence. The report tactically mobilises geo-referenced data and statistical analysis to re-attribute institutional responsibility for the massive deaths of migrants at sea that was the result of this decision.

Lorenzo was a joint resident with Delfina Foundation and Decolonizing Architecture Art Residency in 2010 in Beit Sahour, Palestine.

## Orit Halpern

Associate Professor, Department of Sociology and Anthropology, Concordia University, Montreal

### THE "SMART" MANDATE: INFRASTRUCTURE, RESPONSIVE ENVIRONMENTS, AND "RESILIENT HOPE".

Today, growing concerns with climate change, energy scarcity, security, and economic collapse have turned the focus of urban planners, investors, and governments towards "infrastructure" as a site of value production and potential salvation from a world consistently defined by catastrophes and "crisis". From discussions about "disaster capitalism" to the embrace of a world after humans, the idea that some environmental, economic, or security catastrophe has arrived, or will arrive, is almost unquestioned. In response, there has emerged a new paradigm of high technology infrastructure development obsessed with "smart", "ubiquitous", or "resilient" infrastructures. Such "smartness" and "resilience" must be understood as quite specific as it directly refers to computationally and digitally managed systems – from electrical grids to building management systems – that can learn, and in theory adapt, through analyzing data about themselves. Whether threatened by terrorism, sub-prime mortgages, energy shortages, or hurricanes, the response is surprisingly similar.

This talk will interrogate the different forms of futurity and life that are currently emerging from this complex contemporary relationship between technology, analytics, and design by engaging in a genealogy of "smartness" ranging from cybernetic ideas of machine learning in the late 1950's and the work of Bauhaus inspired designers such as Gyorgy Kepes to early efforts to integrate computing into design at MIT in the Architecture Machine

Orit Halpern (PhD) is presently an associate professor of Interactive Design in the Department of Sociology and Anthropology at Concordia University in Montréal. In her work, she studies the histories of digital technologies, cybernetics, the human and cognitive sciences, and design. Halpern especially focuses on histories of big data, interactivity, and ubiquitous computing. Her most recent book, *Beautiful Data: A History of Vision and Reason since 1945* (Duke Press 2015), is a genealogy of interactivity, the interface, and "big data". She has also published and created works for a variety of venues including *The Journal of Visual Culture*, *Public Culture*, *Configurations*, and at ZKM.

Group in the 1970's to contemporary greenfield "smart" developments in South Korea, Abu Dhabi, and India. In doing so, the talk will ask how these contemporary practices in ubiquitous computing, responsive environments, data storage, and "resilient" planning are shaping the design of large scale infrastructures and our imaginaries of the future of life.

## Lawrence Abu Hamdan

Artist, Beirut

### SOUND REMAINS: THE ACOUSTIC ARCHAEOLOGY OF BLACK SITES.

The prison of Saydanaya, located 20km north of Damascus, is inaccessible to independent observers and monitors. My project, undertaken as part of Forensic Architecture and Amnesty International collaboration on a reconstruction of the prison, is premised on the fact that memory of those who survive it is the only resource available from which to learn of and document the violations still taking place there. However, the capacity of detainees to see anything in Saydnaya was highly restricted as mostly they were kept in darkness, blindfolded or made to cover their eyes. As a result, the prisoners developed an acute sensitivity to sound. Through dedicated and new techniques of ear-witness interviews with the survivors of Saydnaya, the witnesses reconstructed the architecture and events of the prison they experienced through sound. By reconstructing the sounds of doors, locks, beatings and footsteps they were able to estimate the size of various spaces and the human rights violations that are being perpetrated there. Sound was employed as a mnemonic and discursive device to unlock the witnesses' acoustic memories and to find form to the sounds that continually haunt them. For sound is not only the method for their survival of Saydnaya, but also a weapon of their torture: kept in brutally enforced conditions of silence where every act of torture resonates loudly across the building, heard by all the detainees at once. This project is not limited to a forensic acoustic investigation but rather insists as much on the psychoacoustic or more hallucinatory

Lawrence Abu Hamdan is an artist and "private ear" whose projects have taken the form of audiovisual installations, performances, graphic works, photography, Islamic sermons, cassette tape compositions, potato chip packets, essays and lectures. Abu Hamdan's interest with sound and its intersection with politics originates from his background in DIY music. In 2013, Abu Hamdan's audio documentary, *The Freedom of Speech Itself*, was submitted as evidence at the UK Asylum Tribunal, where the artist himself was called to testify as an expert witness. He continues to make sonic analyses for legal investigations and to engage in advocacy for organizations such as Amnesty International and Defence for Children International. The artist's forensic audio investigations are conducted as part of his research for Forensic Architecture at Goldsmiths, University of London, where he is also a PhD candidate. His solo exhibitions include *Earshot* at Portikus, Frankfurt (2016); *هياقيتا* (taqiyya) at Kunsthalle St Gallen (2015); *Tape Echo* (2013) at Beirut in Cairo and Van Abbe Museum, Eindhoven; *The Freedom Of Speech Itself* (2012) at Showroom, London; and *The Whole Truth* (2012) at Casco, Utrecht. Additionally, his works have been exhibited and performed at venues such as The Shanghai Biennial (2014), The Whitechapel Gallery London, MACBA Barcelona, Tate Modern London, M HKA Antwerp, the Beirut Art Center and The Taipei Biennial (2012).

perceptions of sound that speak another kind of truth relating to the experience of starvation, thirst and the constant threat of violence. Thus the reconstructed acoustic environment of the different spaces, based on each witness's recollections and reproductions of the sounds they heard, results in an archive of spatial and acoustic recollections that testify to the prison of Saydnaya and its horror but also to the role of listening at its limits, and the sound of our memories.

Abu Hamdan's writing can be found in *Forensis: The Architecture of Public Truth* (Sternberg Press, 2014), *Manifesta Journal* and *Cabinet Magazine*. His works are part of collections at MoMA New York, Van Abbe Museum Eindhoven and the Arts Council, England.

# Tom McCarthy

Novelist, International  
Necronautical Society, London

Tom McCarthy is the author of *Tintin and the Secret of Literature* and three internationally celebrated novels: *Remainder*, *Men in Space, C*, which was shortlisted for the Booker Prize and, most recently, *Satin Island*. In 2013 he was awarded the inaugural Windham-Campbell Literature Prize by Yale University. His creation, in 1999, of the International Necronautical Society has led to installations and exhibitions in galleries and museums around the world, from Tate Britain and the ICA in London to The Drawing Center in New York.

# Eyal Weizman

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Centre for Research Architecture,  
Goldsmiths, University of London

## TOM MCCARTHY AND EYAL WEIZMAN IN CONVERSATION

# Ines Weizman

Director of the Bauhaus-  
Institut, Bauhaus-Univer-  
sität Weimar

Ines Weizman (PhD) is Professor of Architecture Theory and Director of the Centre for Documentary Architecture at the Bauhaus-Universität Weimar. Ines trained as an architect at the Bauhaus-Universität Weimar and the École d'architecture de Belleville in Paris, the Sorbonne, the University of Cambridge, and the Architectural Association, where she completed her PhD thesis in History and Theory.

In 2014, her edited book *Architecture and the Paradox of Dissidence*, was published by Routledge. The book *Before and After: Documenting the Architecture of Disaster*, written together with Eyal Weizman was published in the same year by Strelka Press. In 2015 she edited with Jorge Otero-Pailos the issue *Preservation and Copyright* for the journal *Future Anterior* by University of Minnesota Press.

Her articles have appeared in books, magazines and journals including *AA Files*, *Architecture & Culture* (Bloomsbury, 2014), *ADD*, *Bauhaus Magazine*, *METAPHYSICS*, *ARCH+*, *BEYOND*, *Displayer*, *Harvard Design Magazine*, *JAE*, *Perspecta*, *Volume*, Jill Magid, *The Proposal*, (Sternberg Press, 2016), *Experimental Preservation* (Lars Müller, 2016), *The Baltic Atlas* (Sternberg Press, 2016), *Stefan Koppelkamm, Houses Rooms Voices* (Hatje Cantz, 2015), *Exhibiting Architecture* (Lars Müller, 2015), *The Sage Handbook of Architectural Theory* (Sage, 2012), *StadtHeimaten* (Jovis, 2012), *Agency* (Routledge, 2009), *Urban Transformation* (Ruby Press, 2008) and *Dictionary of War* (Merve Verlag, 2008).

The installation "Repeat Yourself: Loos, Law and the Culture of the Copy" was shown as part of the "Museum of Copying" (curated by FAT Architects) in the Arsenal at the Venice Architecture Biennale in 2012, and in 2013 as solo-shows in the Architecture Centre Vienna and the Buell Architecture Gallery at Columbia University, New York. Earlier research and exhibition projects include "Celltexts. Books and other works produced in prison" (together with Eyal Weizman), first exhibited in Fondazione Sandretto Re Rebaudengo, Turino (2008, 2009, 2014, 2015).

Since 2013, she is teaching at the Bauhaus-Universität Weimar. Together with Prof. Dr. Max Welch Guerra, she is the Director of the Bauhaus-Institut für Geschichte und Theorie der Architektur und Planung.

## CONFERENCE DIRECTOR



# Daniel Schwartz de glacierum natura



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## CONFERENCE DIRECTOR

Prof. Dr. Ines Weizman  
Architekturtheorie

Ortrun Bargholz, M.Sc.  
Charlotte Samtleben, M.Sc.  
Anna Luise Schubert, B.Sc.

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Conference Office  
Audimax, Steubenstr. 6  
Tel: +49 (0) 3643 / 583529

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## CONFERENCE LANGUAGES

The conference language will be German  
and English. Simultaneous translations  
will be available in the events taking  
place in the Audimax (27. – 29. October).

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## GRAPHIC DESIGN

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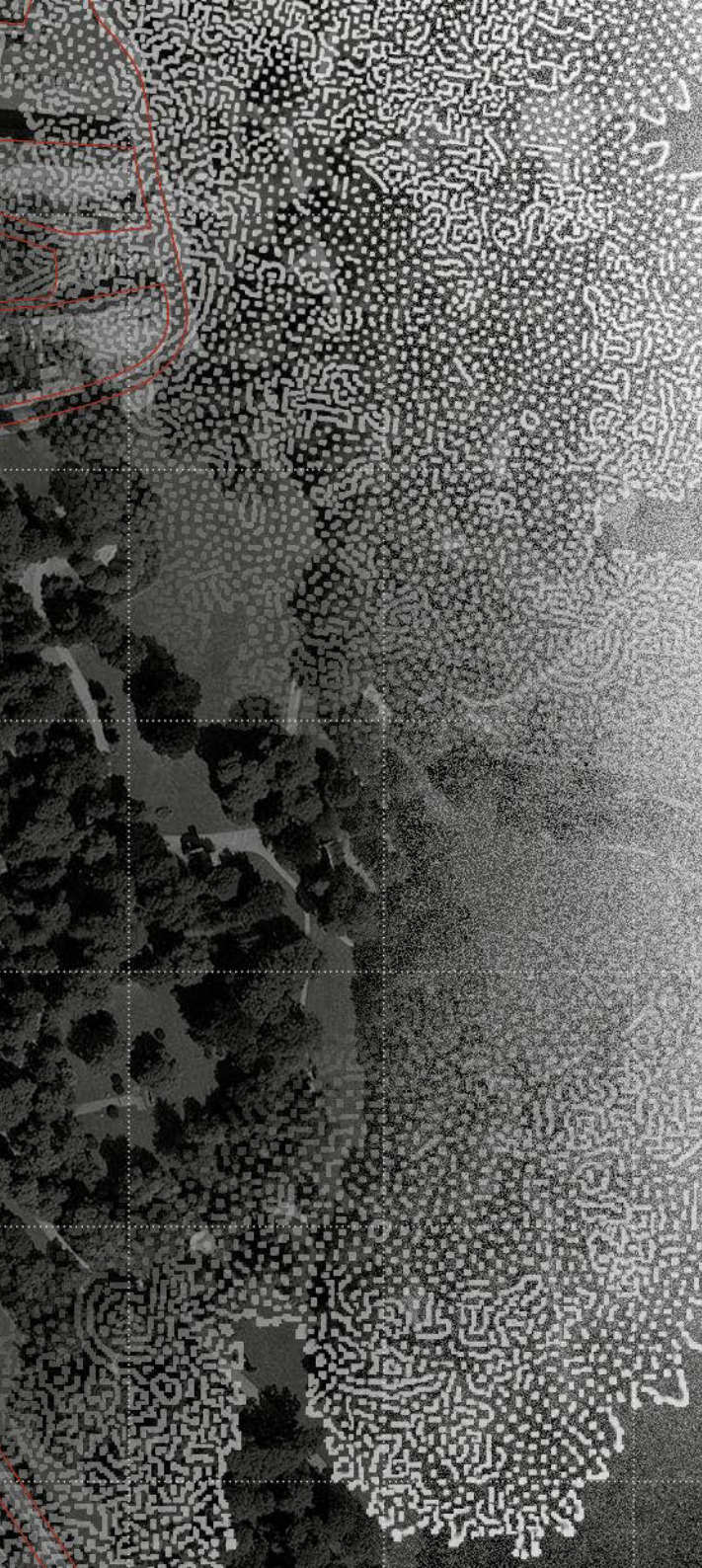


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Room 102:  
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Room 108: MIGRATION  
Room 110: DATA



